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Weekly Review OF THE World's Music

Forty-Eighth Year Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street New York
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCVII—NO. 5

NEW YORK, THURSDAY, AUGUST 2, 1928

WHOLE NO. 2521



Frantz Proschowski

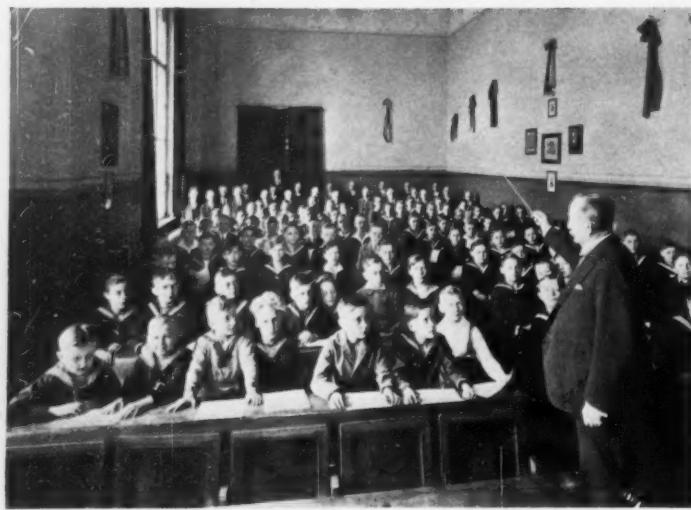
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THE CELEBRATED DOM CHOR OF THE BERLIN CATHEDRAL
being rehearsed by Professor Ruedel, who is also well known as the chorus master at the Wagner festivals in Bayreuth. The chorus, which is made up of boy sopranos and altos and adult tenors, baritones and basses, has long been known as one of the finest of its kind in Europe.



JERITZA IN THE AUSTRIAN TYROL,
resting at a village inn while mountain climbing. Mme. Jeritza is accompanied by Burton Holmes, the lecturer, at the extreme left, and seated next to him is Baron Leopold von Popper, Mme. Jeritza's husband.



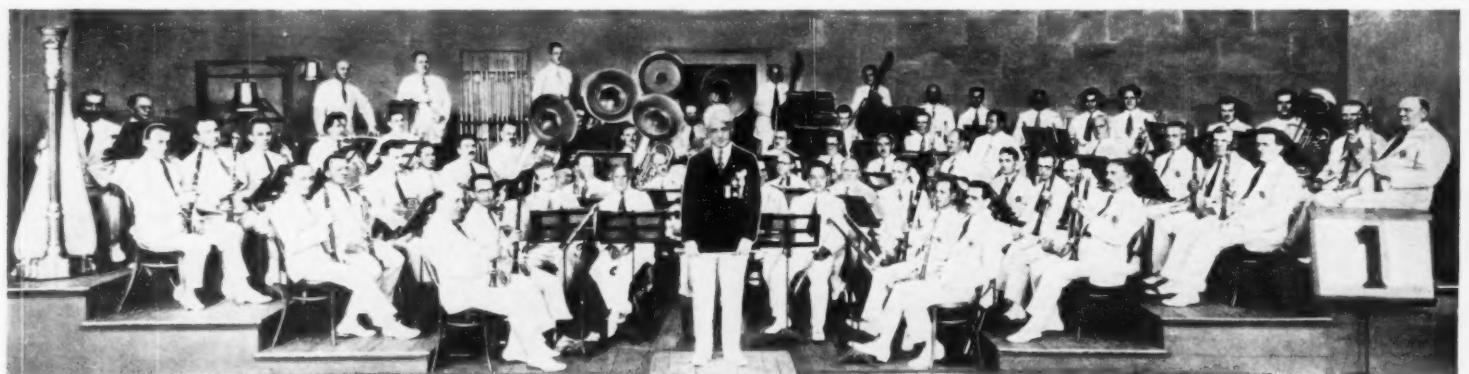
CHARLOTTE BOYKIN,
coloratura soprano, who has just received an engagement of distinction. She is to create the role of Zerbinetta in *Ariadne auf Naxos*, in the fall, with the Philadelphia Civic Opera Company. Miss Boykin is a pupil of Estelle Liebling, who predicts great things for her.



ESTHER CADKIN,
artist pupil of Percy Rector Stephens, who is appearing abroad with success in opera, having sung Nedda in *Pagliacci* and Mimi in *Bohème*. She is shown in the accompanying photograph as she appeared as Cio-Cio-San in *Butterfly* at the Teatro Comunale at Lonigo. Miss Cadkin was enthusiastically applauded, and the critics commented on her artistic singing and convincing portrayal of the role.



SUYHA OBATA,
vocal student of Esther Taylor Douglas, gowned in an ancient Japanese costume. Miss Obata has recently returned from a stay in Japan. Aside from being a singer Miss Obata is also a very charming dancer.



THE GOLDMAN BAND, SHOWING AN INNOVATION IN THE SEATING ARRANGEMENT,
from which Edwin Franko Goldman says he is having remarkable results. The reed instruments stretch across the front of the stage. At the left of the conductor are the first clarinets, and immediately to the right are two oboes, behind which are placed the second and third clarinets. Flutes, saxophones and bassoons are directly in front of the conductor. All the brass instruments have their bells pointing directly at the audience. In the center, toward the rear, can be seen four bell front basses, together with two string basses. The percussion instruments are placed on the left side of the stage in the rear; they include tympani, bass-drum small drum, tom tom, chimes, gong, fire bell, fire siren, etc. This new seating arrangement was adopted after much experimenting, and it is Mr. Goldman's claim that the fine tonal effect obtained by his organization is due to it. Mr. Goldman originated a new seating system some years ago which was adopted by many of the concert bands throughout the world. It became known as the Goldman seating plan and is used almost exclusively for broadcasting purposes. The new and later arrangement shown in this picture is a decided improvement upon the older plan.

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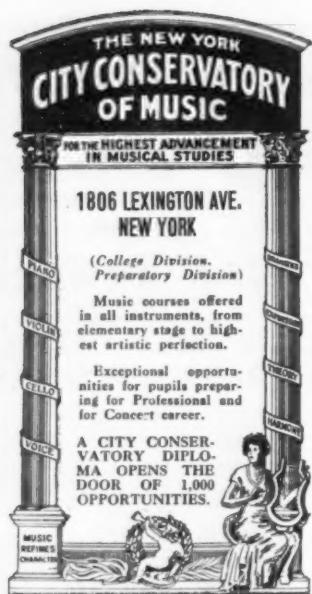
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BADEN-BADEN.—Among all the music festivals which take place in Europe every summer that of Baden-Baden is surely unique. It is the only one which is not concerned primarily with music, but with musical problems. Not the actual musical accomplishment but the extent to which these problems are solved is what counts; not the enjoyment the layman might extract from these modern and ultra-modern effusions, but the interest and stimulus which the musician manages to derive.

Originally these shindigs took place in Donaueschingen, under the high and benevolent patronage of the Prince of Fürstenberg; today they have reached such eminence and aroused such interest throughout Germany that the mundane environment of a world-famous resort is more convenient if not more appropriate. The Prince, at least nominally, still figures as patron, though the antics of the latest crop of youngsters may well cause a princely shaking of the head. The prime mover of the festival is still its originator—Heinrich Burkard, whose name will live in history, and by his side are Paul Hindemith, the boy who refuses to grow up, and Josef Haas.

The problems with which the Baden-Baden meeting (festival is really a misnomer) was particularly concerned this year are chamber opera, movie music, the cantata, and organ music. An unholly combination, you will say. Yes, but the Donaueschingers never were worried about proprieties; they are musicians confronted with the problem that music will have to solve, whether the high-priests wish it or not. Even mechanical music and the reform of the organ-grinder's repertory are things they have tackled and will tackle again. They are young and unworried. The old forms are worn out, but music isn't. Let us see what it is good for in this age of wireless, relativity and Freud.

ENTER: THE CHAMBER ORATORIO

Success, as I indicated, is not the criterion of these laborarians; yet it may interest the reader to know that the success of the event was not recorded in any of the main subjects under discussion, but in still another "problematic" sphere, the chamber oratorio. It was recorded, moreover, by the composer whose very name, as the originator of that fearsome twelve-tone doctrine, spells panic to the healthy musical mind: Josef Matthias Hauer—a very Beelzebub of dry-as-dust theory. His oratorio, *Wandlungen* (Transformations), on a text by the German poet Hölderlin, to be used either on the stage or in the concert hall, proved that no obsession with the grayest of theories will smother real power of invention and expression, which Hauer evidently has. The work's performance, by the Holle Madrigal Choir and soloists, under Hermann Scherchen, was simply phenomenal, and turned success into triumph.

MUSIC FOR THE MOVIES

A whole forenoon was devoted to the burning problem of music for the film, with experiments to which the Society of German Film Authors lent its aid. Darius Milhaud, the French composer, figured as the composer of a score written for a chamber orchestra, to accompany a topical film called *Actualités*. Full of wit and charm, this piece of work showed how even the dry reality of everyday occurrences lend themselves to apt musical accompaniment. Then there was a Paramount film, *The Baby Factory*, supplied with ingenious music for chamber orchestra by Ernest Toch, the composer of a tremendously successful piano concerto, which gave a formula for clever underscoring of the scenes while avoiding the cheap illustrative style. Still more suggestive for the combination of music with film was a set of very charming variations on an eight-bar bass by Hugo Herrmann, written to film by Sascha Stone.

In all these films the problem of synchronization lay, of course, in the hands of the conductor. In another, entitled *Animated Objects* (*Morning Spooks*), Paul Hindemith, working with Hans Richter and Werner Gräff, solved the problem, mechanically, with astonishing accuracy. Film and music were coupled together by means of a mechanical piano, presumably via the perforated roll, or film-roll. Hindemith used the player-piano to obtain many original effects, chiefly by incessant musical movement, but also by frequently suspending the music and so raising the tension.

TABLOID OPERA TO THE FORE

The tabloid opera was the clou of last year's festival, with the first performance of Hindemith's *Hin und Zurück* and other surprises. This year nothing so artistically remarkable was presented, but it is characteristic of the festival that the stimulus of last year's performance has led other young composers to try their hand in the newly ploughed field. A twenty-three year old Cologne composer, Gustav Kneip, for instance, produced a comic tabloid entitled *Tuba Mirum*, with text by Ernst Falkner, and scored a success.

The action of the operalet takes place in an opera house—on the stage, in fact—during a gala performance of Rossini's *Barber of Seville*, given in honor of the Shah of Persia. The hard-worked and much-maligned orchestral attendant (or janitor) has just won the grand prize in a lottery. Being an enthusiastic tuba player, he celebrates his luck by playing his favorite instrument with all his might, unmindful of the performance going on in the theatre. A panic results; but the Shah, who mistakes this for a special ovation for himself, after the performance visits the wings

and confers a high order on the tuba-playing janitor, whose performance has made a great impression on the monarch.

The effect of the wild tuba playing of the janitor, forming a counterpoint against an exact quotation of the Rosina's aria, is utterly comic. For the rest, however, Kneip's music is effective more by reason of its freshness and naivete than by its actual musical value. Immature in many places, the little work is yet proof of real talent.

IN MORE SERIOUS VEIN

By contrast with this trifle, its running-mate, the setting of an act from the drama *Saul* (by A. Lernet-Holenia), composed by Hermann Reutter, had the effect of a masterpiece, largely by virtue of its intrinsic unity and genuine earnestness. Reutter is a Stuttgart composer, and his name is favorably known in musicianly circles. He has not set the drama word for word, in grand-operatic style, but has musically emphasized particular places in the action. Singing actors stand beside speaking ones; purely dialogue acting alternates with melodrama and again with arioso in the sense of the old opera. That he succeeded in bringing unity into this mixture of styles proves the musical maturity of the composer.

The last opera of the evening was the product of the youngest Schönberg pupil, Walter Gronostay. Its title is *In Ten Minutes*, and it constitutes a real proof of creative musicianship. The plot is foolish enough, to be sure. A Mormon missionary and a theatrical agent vie with each other to induce a young negress to follow one or the other. The Mormon wants to convert her, the impresario to make her a vaudeville star. Both attempts fail miserably, for when the negress hears the tribal drums she runs as fast as she can to join a festival in the near-by village.

Gronostay has written some really original music to this librettino—music which, wittily orchestrated, underscores the action most effectively. The work was preceded by a temperamental entr'acte by Bohuslav Martinu, a young Czech composer who figured at the last international festival. Martinu also supplied the overture to the evening, which was received with much applause.

FROM STAGE TO CHURCH

As between the cantatas and the organ compositions offered for judgment this year, the cantatas made the better impression on the whole. There was a fresh inventiveness about the hymns for soprano and chamber orchestra, by the Swiss composer Erhart Ermatinger, though they were sometimes artificial in their declamation. The text was by Christian Morgenstern, a favorite poet with the younger generation, who also figured as librettist in Hugo Hermann's chamber cantata for small chorus, solo, flute, saxophone and double bass. These songs of the gallows are nothing short of brilliant in the way the music hits off the humorously elegiac atmosphere of the words. Their effervescent rhythms present some difficult but also grateful tasks to the performers. The Halle Chorus again showed its virtuosity and versatility in the performance of these miniatures.

Darius Milhaud's *Return of the Prodigal* made the third in this trio of cantatas. Despite its subtlety of expression and the admirably calculated finesse of the tonal apparatus one had the impression of a certain monotony, by reason of the constantly alternating movement of the voices. An excellent ensemble of singers gave this, as well as the Ermatinger cantata, a first class performance.

THE ORGAN GETS A NEW LEASE OF LIFE

Among the organ works heard at the festival Philipp Jarnach's *Romanzero No. III* had the greatest and best-deserved success. It presented perhaps the only happy solution of the problem—a perfectly successful synthesis of the characteristic organ style and the modern expressional idiom. The work seems to open up some really new vistas both in emotional range and sound effects. A fantasy and fugue on the chorale, *Aus tiefer Not*, by Fidelio Finke, recor of the German Academy of Music in Prague, held the hearers' attention by its nobility and the purity of its contrapuntal structure. The rest of the offerings in this class appeared to be interminable and barren ex-

ercises in counterpoint. Two organists, the highly gifted Kurt Utz, and Heinrich Boell of Cologne, distinguished themselves in the presentation of these works. Ernst Mehlich, a highly competent young conductor, was in charge of the operatic performances.

COMMUNITY SINGING DE LUXE

A most interesting feature of the festival was the annual meeting of the German Musicians' Guild, which as last year, (Continued on page 21)

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LOS ANGELES, CAL.—The seventh season of the famous "Symphonies under the Stars," in the Hollywood Bowl, promises to be of unusual interest, with a galaxy of soloists and conductors that should bring capacity audiences to every concert. The opening night, July 10, with Albert Coates, conductor of international prominence, conducting, attracted between fifteen and twenty thousand music lovers. The program opened with Elgar's *Pomp and Circumstance*, followed by Beethoven's fifth symphony. After the intermission came a novelty, having its first Los Angeles presentation—*Procession of the Nobles*, from the Suite "Mlada" by Rimsky-Korsakoff—and Eight Russian Folk Songs by Laidow, and closing with Liszt's Symphonic Poem, *Les Preludes*. After the Beethoven Symphony the audience rose to the conductor with cheers and bravos, leaving no doubt of his success during his short season here. The folk songs and the selection from *Mlada* were also outstanding. Coates, who conducts without a baton, showed himself a master interpreter, intelligent, emotional but not sensational.

During the intermission Conrad Nagel made the address of welcome which was a model of flawless diction and very opportune in sentiment.

The orchestra this season consists of 110 men, with Sylvain Noack, concertmaster, back in his old place. The acoustic properties of the Bowl were greatly augmented by (Continued on page 21)



Wide World Photo
VITTORIO VERSE,
operatic and concert coach, who will open a studio on Seventy-second street in New York early in September. Mr. Versé recently resigned from the Metropolitan Opera Company after five years as assistant conductor.

THIRTEEN CONCERTS GIVEN AT CONNEAUT LAKE FESTIVAL

Lee Hess Barnes Directs the Festival Chorus of the Middle East and Ethel Leginska Conducts the Boston Women's Symphony Orchestra—Fine Group of Soloists Presented—Charles Wakefield Cadman's Cantata, *The Father of Waters*, Given First Performance in the East and Arouses Great Interest—New Works by Radie Britain and Powell Weaver Also Heard.

The fourth annual festival at Conneaut Lake, Pa., was held from Monday, July 9, to Sunday, July 15, inclusive. The events were well programmed and were made thoroughly enjoyable through the cooperation of the Festival Chorus of the Middle East, under the able direction of Lee Hess Barnes; the Boston Women's Symphony Orchestra, Ethel Leginska, conductor, and the following soloists: Ruth Shaffner, Esther Lundy Newcomb and Lydia Neelson, sopranos; Doris Doe, contralto; Arthur Kraft, tenor; Nor-



LEE HESS BARNES
conductor

man Jolliffe, baritone; Ruth Shubow, Lucille Oliver and Ethel Leginska, pianists; Irma Seydel and Adeline Packard, violinists; Virginia Stickney, cellist; Katharyn Perkins, harpist, and Hazel Harvey, official accompanist of the festival. The Festival Chorus consists of one thousand singers selected from the local choruses of no less than thirty towns within a radius of seventy-five miles of Conneaut Lake, and Mr. Barnes, founder and director of the chorus, is supervising director, and is assisted by the conductors of the various choruses. Other officers are Dr. William H. Crawford, president; Genevieve Cleveland, Mrs. Robert S. Thompson, Mrs. Ray V. Turner, Mrs. Harry Schaal, Mrs. J. H. Foquet, Frank Leisher, and A. H. Smith, vice-presidents; Mrs. Lee Hess Barnes, secretary; Major D. K. James, assistant secretary, and Dr. Luther Malmberg, treasurer.

The festival is held each year in its own building, one of the finest auditoriums exclusively for music in the United States. Interest in the festival continues to grow, and, in fact, has become so intense that endorsements are being received by Mr. Barnes from many well-known musicians. Mrs. Edgar Stillman Kelly, president of the National Federation of Music Clubs, has proclaimed it one of the most important musical organizations in the State of Pennsylvania. Others who have endorsed it are Baroness Katharine Evans Von Klemmer, president of the National Opera Club, who was present throughout the festival, and Charles Wakefield Cadman, whose cantata, *The Father of Waters*, was heard on Saturday evening for the first time in the East. Ruth Hayes Barnes, wife of Mr. Barnes, the conductor, and herself a successful soprano and pupil of Baroness Von Klemmer, assumed the responsibility of manager of the festival, owing to the fact it was reported insufficient support was given by the person actually engaged for the work. Mrs. Barnes proved so capable a business director that in all probability she will have full charge next year of all but the conducting of the festival.

There were thirteen concerts, all of which were well patronized by music lovers who journeyed from various parts of the States of Pennsylvania, New York and Ohio to enjoy the opportunity of hearing excellent programs well rendered.

MONDAY CONCERT

The opening concert of the festival was given on Monday evening, July 9. The first half of the program consisted

of three selections, by Weber, Schubert and Wagner, played by the Boston Women's Symphony Orchestra under Ethel Leginska, whose vivid and dynamic conducting brought forth deserved and enthusiastic applause from the audience. For the second half of the program, *Faust* was presented in concert form by the Boston Women's Symphony Orchestra and the Festival Chorus of the Middle East, Lee Hess Barnes, conductor, and the following soloists, known as the Festival Quartet: Ruth Shaffner, soprano; Doris Doe, contralto; Arthur Kraft, tenor, and Norman Jolliffe, baritone. Mr. Barnes is to be highly commended for his splendid work, as are also the soloists, each of whom was in excellent voice and enthusiastically received.

TUESDAY CONCERTS

On Tuesday afternoon, Ruth Shaffner was soloist with the Boston Women's Symphony Orchestra, Ethel Leginska conducting, in the aria, *Dich Theure Halle*, from Tannhäuser, and her fine, clear voice quickly won the favor of the large audience. In the evening, Doris Doe was soloist, her offering being *O Don Fatale*, from Verdi's *Don Carlos*, which she sang in a highly pleasing manner. At this concert Miss Leginska, in her own individual and brilliant style, both conducted and played the Mendelssohn piano concerto in G minor. She also conducted the first performance of Powell Weaver's new composition, *Plantation Overture*, as well as other orchestral numbers.

WEDNESDAY CONCERTS

The Boston Women's Symphony Orchestra, Ethel Leginska conducting, gave the program on Wednesday afternoon, assisted by Ruth Shubow, pianist, and Norman Jolliffe, baritone. Mr. Jolliffe sang the aria, *Ella Giammari M'Amo*, from Verdi's *Don Carlos*, and displayed a rich voice, and fine artistry. Miss Leginska again conducted and played the Mendelssohn piano concerto in G minor and duplicated her former success. The *Messiah*, which was presented in the evening by the Festival Chorus and the Boston Women's Symphony Orchestra, under the direction of Lee Hess Barnes, assisted by the Festival Quartet, was a remarkable performance which kept the audience spell-bound. Its success was in large part due to the musicianly directing of Mr. Barnes and the effective blending of the chorus and solo voices. The soloists—Ruth Shaffner, Doris Doe, Arthur Kraft and Norman Jolliffe—sang the various parts allotted to them with the skill to be expected from artists of their calibre. These singers, as a quartet, should be heard more frequently not only in *The Messiah* but also in other standard oratorios.

THURSDAY CONCERTS

At the afternoon concert Ethel Leginska and her orchestra again held the rapt attention of the audience. Particularly effective was the rendition of *La Pisaneli*, suite for orchestra by Pizzetti. The Festival Quartet also had their share in the success of the program, the individual artists being heard in solos, in addition to the quartet numbers. In the evening, Lydia Neelson, soprano, made her first appearance at the

festival, in a song recital, accompanied by Earl Mitchell, and well lived up to the reputation she has won for herself. Leginska conducted the Symphony Orchestra, and Ruth Shubow, pianist, was soloist.

FRIDAY CONCERTS

Leginska and her orchestra gave almost the entire programs on both Friday afternoon and evening. One of the selections at the afternoon concert was a composition, *Symphonic Intermezzo*, by Radie Britain, which was given its premiere performance at this time, and which was well rendered under the capable leadership of Miss Leginska. Virginia Stickney was the soloist at this concert in a suite for orchestra, with cello solo by David Popper. And in the evening, Lucille Oliver, pianist, was the soloist in the Liszt piano concerto in E flat major. The orchestra was heard in numbers by Bach, Wagner, Weber, Beethoven and Rimsky-Korsakoff.

SATURDAY CONCERTS

On Saturday afternoon, Leginska again conducted. Irma Seydel and Adeline Packard, violinists, were soloists in the Bach concerto in D minor, and Katharyn Perkins, harpist, in *Choral and Variations* by Widor. Doris Doe, contralto, and Arthur Kraft, tenor, sang expressively the duet, *Home to Our Mountains*, from Verdi's *Il Trovatore*, and were well appreciated by the audience. In the evening, Miss Seydel was heard for the second time, on this occasion playing with skill the Bruch violin concerto in G minor. At this concert, Charles Wakefield Cadman's cantata, *The Father of Waters*, was presented for the first time in the East, by the Festival Chorus and the Boston Women's Symphony Orchestra, with Mr. Barnes conducting and Miss Shaffner, Mr. Kraft and Mr. Jolliffe appearing as soloists. The solo parts were beautifully sung by the three artists, and the choral and orchestral selections were well executed under the direction of Mr. Barnes. This is an exceptionally fine piece of writing from the pen of this noted composer, and it made such a deep impression on the audience that the cantata gives every promise of great popularity.

SUNDAY CONCERTS

Ethel Leginska was featured on the Sunday afternoon program as composer, conductor and pianist. She played and conducted the Hungarian Fantasie of Liszt in her usual masterly fashion. She also conducted her own composition, *Six Nursery Rhymes* for soprano and small orchestra, which was given its first performance at this time, with Esther Lundy Newcomb as soloist. These selections—*Jack and Jill*; *Three Mice Went Into a Hole to Spin*; *Sleep, Baby, Sleep*; *Georgy Porgy*; *Little Boy Blue and Old King Cole*—were delightfully pleasing as sung by Miss Newcomb. At the evening concert, Miss Newcomb was again soloist, this time in the aria, *Voi, Che Sapete*, from Mozart's *The Marriage of Figaro*, and met with the enthusiastic response of the audience. Leginska conducted her orchestra in this last concert of the festival in selections from the New World Symphony by Dvorak; *Indian Dirge*, by Irma Seydel;



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NOTES

A. G. Burgoine, well known as music critic on the Pittsburgh Post Gazette a few years ago and now press repre-



HAZEL HARVEY,
official accompanist of the
festival, whose sympathetic
playing added much to the
success of the concerts.

RUTH HAYES BARNES,
wife of the conductor, and
the actual manager of the
festival



ESTHER LUNDY NEW-
COMB,
soprano, one of the soloists.

LEE HESS BARNES
AND ETHEL LEGINSKA



day evening, when Charles Wakefield Cadman's *The Father of Waters* was presented, she read telegrams received from Mr. Cadman and Mrs. Edgar Stillman Kelly. Mr. Cadman said: "Am delighted that your festival chorus is doing most wonderful work. I send heartiest best wishes for success and grateful thanks to you and Conductor Barnes and those who have clarified this work for its first Eastern presentation. American music can never lag with such persistent support." And Mrs. Kelly telegraphed: "Congratulations. Best wishes. Greeting to all." There



LYDA NEEBSON,
soprano, one of the soloists.

RADIE BRITAIN
(right) and Ethel Leginska.
Miss Britain's Symphonie
Intermezzo, was given its
first performance.

is no doubt that the presence of Baroness Von Klenner and her intimate talks to the audiences during the concerts was of much assistance, creating an enthusiastic interest in the festival. Baroness Von Klenner also personally con-

MUSICAL COURIER

vayed the news to the towns and cities interested in the progress of the festival that those not present were missing an unusual treat in music.

There were many social events in connection with the festival. On Tuesday evening, Mr. and Mrs. C. G. Klingensmith of Jamestown, Pa., gave a reception at Hotel Conneaut in honor of Ethel Leginska and Powell Weaver, whose composition, *Plantation Overture*, was given a successful premiere under the leadership of Miss Leginska. After *The Messiah* performance on Wednesday evening, Mr. and Mrs. Barnes entertained some of the festival soloists and a number of the conductor's friends, and on Saturday evening they gave a dance for the members of the Boston Women's Symphony Orchestra and the Festival Chorus. Also, Mrs. Edwin L. Peterson, mother of Lydia Neebson, was hostess to some of her Pittsburgh friends who journeyed to Conneaut Lake to hear Miss Neebson.

Among the guests were Julia Perkins of Sharon; A. Freni, Mr. and Mrs. Dallmeyer Russell, and Mrs. Edwin L. Peterson, of Pittsburgh; Mrs. F. L. Chitester and daughter

the courtesy extended by Henry O. Holcombe, proprietor and manager of Hotel Conneaut, who acted as host during festival week to the guests, Mr. and Mrs. Barnes, the soloists and many of the musicians. Every possible wish and request was amply fulfilled by Mr. Holcombe and his excellent staff of assistants.

At the conclusion of the festival, Mr. and Mrs. Barnes returned to their summer classes at their school of music in Meadville, Pa. Doris Doe hurried to New York for an early sailing for Europe, and Ruth Shaffner returned to Chautauqua, N. Y., to sing during the remainder of the month with Albert Stoessel and the New York Symphony Orchestra. Norman Jolliffe returned to fulfill engagements in New York and vicinity, and Arthur Kraft resumed teaching his summer class of pupils of singing in



CARNIVAL ON THE LAKE

Akron, Ohio. After leaving Conneaut Lake, Ethel Leginska took her orchestra on tour for most of the remainder of the summer. Lydia Neebson went to Pittsburgh and then to New York to fulfill engagements, and Hazel Harvey returned to Dubois, where she teaches.

Herma Menth at Cliff Haven

Herma Menth, Viennese pianist, gave a series of four recitals at the Catholic Summer School of America at Cliff Haven, N. Y. Her popularity was so great that she was asked to remain there for a week as guest, and at the close of her stay she was tendered a bon voyage party at the Auditorium, where quite a gathering assembled.

Her four programs were original and interesting. The Plattsburgh Daily Press gave a vivid impression of Miss Menth, stating in part: "Miss Menth was as natural on the stage as she was on the grounds of the school. She played sincerely, minus affectation. Her playing is like her personality, full of life and vigor, leaving her audience warmed with a love of the beautiful in music. Her skill is remarkable, for she plays with an ease, grace, delicacy and charm that not only please but amaze. She possesses the technic, virility and understanding that mark the outstanding artists. She has individuality in her playing, power, color and is dynamic. Her control over fortissimo and pianissimo is outstanding. The rise from the daintiest and finest pianissimo to fortissimo dynamics is a treat, skilled and thorough. Teresa Carreño in her day was hailed as the greatest woman pianist. Miss Menth has been compared to her and the comparison does not limp. Her effect in dynamics is far greater than that of many male pianists of the present day."

Walter Golde Sails

Walter Golde, distinguished composer and coach, left for Europe on July 28 on the New Amsterdam. He will return in time to reopen his studio on September 10.

Juilliard School of Music

Additional examinations for Fellowships at the Graduate School and Scholarships at the Institute of Musical Art will be held in New York City during the week of October 1 to 6.

Applications for these examinations must reach the office at the latest by Saturday, September 1.

Place and dates of these examinations will be communicated individually to applicants.

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MUSICAL COURIER

August 2, 1928

Yale Glee Club Scores Huge Success in Berlin

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BERLIN.—The visit of the Yale Glee Club to Berlin was looked upon as an event of international importance both in

and the city turned out to welcome them. Their trip had been well prepared, and when, after a successful concert in Hamburg they made their Berlin appearance in the concert hall of the Hochschule für Musik, a distinguished audience, which also contained many interested music students, was on hand.

The singing of these fifty-four Yale boys was indeed a surprise. Their conductor, Marshall Bartholomew, a former pupil of the Hochschule, is a musician of rare ability in choral training, and the good voices, high vocal culture and faultless discipline of the singers testified to their unusually excellent training. Bartholomew may well be proud of his success here, which took the form of high praise from the



THE YALE GLEE CLUB,
which is at present touring Europe with great success. In the upper right hand corner is Marshall Bartholomew, the conductor and choral master.

musical and political circles here. It was the first visit to be paid by a glee club of a prominent American university

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the listeners to whom such a proceeding was entirely novel and captivating.

AN INTERESTING PROGRAM

The program had many points of special interest to Germans. It was evidently arranged to show the abilities of the chorus in various directions and to offer something specifically American. The first part contained ecclesiastical music of olden times and German songs of the sixteenth century in a free but effective choral arrangement by Marshall Bartholomew. The rest of the program was composed largely of folk songs, including negro spirituals, plantation songs, traditional sea-shanties in Bartholomew's characteristic and skillful settings, an Armenian love song, a humorous Kentucky song arranged by Deems Taylor and Howard Brockway and a Finnish song by Selim Palmgren. In several pieces solo voices were employed with happy effects, the tenors, L. P. Ross and Charles Kullmann, displaying most agreeable, clear, sound voices, and the bass, Noah Swayne, revealing a fine voice and considerable taste.

The day after the concert the Yale students were solemnly received in the City Hall. The mayor of Berlin addressed them in the name of the city, praising their singing and their plan of giving choral music a place in the international Olympic contests. Dr. Bertling translated the mayor's address into English, Bartholomew expressed the singers' thanks and they sang some fine old Yale songs. Max Friedländer, the veteran chorus master of the Berlin University, and well known in American university circles from his various lecture trips, conducted his little mixed chorus in a few German songs as an introduction and coda to the reception. Prague and Munich are the next cities in which the glee club will appear.

HUGO LEICHTENTRITT.

Prof. Barnes Conducts Musical Comedy

You'd Scarcely Believe It, a musical comedy by Alex S. Scribner and score by James S. Canning, was presented in the Temple of Music, Conneaut Lake, Pa., on July 20, under the direction of Prof. Lee Hess Barnes, well known as director of the Festival Chorus of the Middle East.



COLLABORATORS IN YOU'D SCARCELY BELIEVE IT

(Left) James Canning, composer of the music, and Alexander Scribner, author of the libretto. Both of these men are nephews of Sam Scribner, of New York, who created the costumes for the musical comedy.

Most of the collaborators in the musical comedy, as well as the entire cast for the playlet, the chorus and the symphony orchestra are residents of Brookville, Pa. According to the Meadville Tribune, "Woven about weird royal court scenes, the humor of the musical comedy is genuine and its vocal selections are excellent."

Heading Toward Opera Comique

Next autumn and winter the Civic Repertory Theater again will be the scene of Sunday night performances of opera in an intimate setting. Anthony Bagarozy, impresario, encouraged by the success of his Musical Sundays of last spring, purposes supplementing them with an extended series of representations of operas familiar and unfamiliar. Besides giving some of the works which are most familiar to the public Mr. Bagarozy plans to present other lyric dramas which have not been heard at the Metropolitan or elsewhere in New York for a number of years, such as Don Pasquale, Lakme, The Secret of Suzanne. Mr. Bagarozy wants, further, to revive the Sicilian Vespers; to give that exquisite antique, Cimarosa's Matrimonio Segreto; to revive, in Italian, Spinelli's realistic A Basso Porto (which has been done here only in English), and to bring forward the Chopin, of Giacomo Orefice.

These generous plans, together with the theater of appropriate size in which they are to be brought to fruition, look distinctly in the direction of that definite want in the musical equipment of New York, an Opera Comique.

Mr. Bagarozy states: "Let no one suppose that because Lakme, La Favorita, The Masked Ball, The Sicilian Vespers have 'unhappy' endings they are out of place in an Opera Comique. Tragedy can be presented in intimate terms as advantageously as comedy. The staple repertory of the Opera Comique in Paris, for instance, consists not of side-splitting comedies, and roaring farces, but of Lakme, Carmen, Manon, Mignon, Werther, Madame Butterfly, Tosca and La Bohème. Even Tristan und Isolde is a recent and exceedingly successful addition to the repertory of the Paris Opera Comique. It is intended that these performances shall give young singers a chance to appear before the New York public, thus gaining valuable experience. They will be under the direction of Aldo Fanchetti, recognized as both composer and conductor, who has been engaged as musical director. The associate conductor will be Pasquale Rascigno."

Mr. Bagarozy feels that as a result of his experience in the operatic field he will undoubtedly succeed in establishing an organization designed to give opera at popular prices which will meet with the approval of music lovers in general and win the gratitude of the large public which cannot afford to pay high prices for entertainment. Auditions for professionals and amateurs began August 1.

Stadium Concerts

MONDAY, JULY 23

One of the unfortunate features of out-door concerts is that there are times when nature will not always heed the desire of the music lover, and so the large and eager crowd which attended the concert of July 23, which scheduled the Hall Johnson Singers, was dispersed before the intermission because of rain. Many were the protests of disappointment; some stayed in spite of the drenching, and at the end a group of admirers gathered around Mr. Johnson to hear as much as these delightful singers would give.

Van Hoogstraten led the Philharmonic in the Euryanthe overture and Dukas' The Sorcerer's Apprentice as its only share of the program, while the singers gave five of their spirituals before the trouble began. These were all arranged by the leader, whose musical ideas are simple and excellently adapted to the type of music they interpret. The singers are well trained and their voices are well balanced, highly colorful and emotional, and list some beautiful solo voices.

TUESDAY, JULY 24

In contrast to the preceding night, exceptionally fine weather prevailed for the Tuesday evening concert, and a large audience filled the Stadium. A fine rendition of the Scheherazade Suite by Rimsky-Korsakoff comprised the first part of the program. This was followed by a second appearance of the Hall Johnson Negro Choir, owing to the fact that the rain had spoiled their Monday night performance. Tchaikowsky's Symphony No. 5 in E minor was the concluding number.

WEDNESDAY, JULY 25

An audience of 6,500 gathered at the Stadium Wednesday night to bid a temporary farewell to Willem Van Hoogstraten. An interesting feature of the evening was Schelling's Victory Ball, which was excellently given and evoked enthusiastic applause. The other numbers were Tchaikowsky's Romeo and Juliet overture, Beethoven's Overture to Egmont, and the C minor Symphony to Brahms. At the conclusion of the program Mr. Van Hoogstraten received a personal ovation.

THURSDAY, JULY 26

Thursday evening brought Albert Coates, the English conductor, whose leadership of the Philharmonic-Symphony forces ends tonight. It was Mr. Coates' first appearance at the Stadium concerts, but he is well known to New York concert-goers through his guest conductorships with the New York Symphony Orchestra. The threatening weather kept away many who otherwise would have availed themselves of the opportunity of hearing a conductor of Mr. Coates' significance and only about 3,500 were on hand to hear him lead his men through Brahms' fourth symphony, the march and scherzo from Prokofieff's opera, The Love of Three Oranges, the Fountains of Rome by Respighi and Liszt's Les Preludes.

Mr. Coates' previous New York appearances had shown

him to be a right-thinking, thoroughly musical, experienced and vigorous conductor, and these qualities were again amply in evidence. He knows the orchestra and he knows the repertory; and he has the all-important faculty of making the players respond to his musical dictates. The result was a big, broad, toneful Brahms, a spirited and charming Prokofieff, a poetic and colorful Respighi and a brilliant Liszt. The Prokofieff excerpts, which are not at all of the caco-phonus order of some of the Russian pianist's other compositions, pleased so much that they had to be repeated. Mr. Coates employs the old English method of conducting without a baton, (as did Safonoff, former Philharmonic conductor) and, while his gestures are at times unconventional,



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they have a raison d'être, being well calculated to convey his ideas and wishes to the orchestra.

FRIDAY, JULY 27

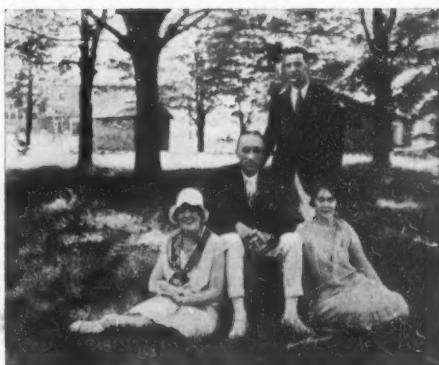
Despite the rain a large audience attended Friday's well arranged program, which included the Overture and Bach-anale from Tannhäuser, Eight Russian Folksongs (Liadov), the overture to the Marriage of Figaro, and Franck's Symphony in D minor. Mr. Coates gave a highly sensitive and colorful performance. His hold upon Stadium audiences is becoming more apparent at every appearance.

SATURDAY, JULY 28

Tchaikowsky's Nutcracker Suite set the mood for Saturday's concert, which also included other favorites such as Elgar's Pomp and Circumstance, Schubert's Unfinished Symphony, the Rakoczy March, Grainger's Shepherd's Hey, and the William Tell overture. One of the largest gatherings of the outdoor season attended and Mr. Coates did exceedingly well with this familiar material, being tendered a genuine ovation.

SUNDAY, JULY 29

Rimsky-Korsakoff and Wagner supplied the musical fare for Sunday's concert at the Stadium. The popular Schehera-



THREE STUDENTS OF HORATIO CONNELL (seated), of the Curtis Institute of Music, who are spending the summer in study with Mr. Connell at Chautauqua, N. Y. They are Helen Jepson, Florence Irons and Clarence Reinert, all of whom have been engaged by the Philadelphia Civic Opera Company for next season. (Photo by Harold Wagner.)

zade formed one-half of the program, the balance being given over to such tidbits as the Good Friday Spell (Parsifal), the Flying Dutchman Overture, the Funeral March from Gotterdämmerung, and the prelude to the third act of Die Meistersinger. Excellent fare for a pleasant Sunday. Albert Coates again conducted superbly.

American and British Educators Confer

LONDON.—The success of the first Field Day for British and American music educators, held in London on July 7 under the auspices of the Aeolian Company and the Oxford University Press, has encouraged the promoters to announce through Percy Scholes, the secretary and prime mover of the event, that a week's session will be held next year somewhere in Switzerland.

At the friendly dinner which concluded the Field Day with Sir Hugh Allen, Principal of the Royal College of Music, in the chair, illuminating speeches were given by Frances Clark (Camden, N. J.), Percy Scholes, Professor Macdougall (Wellesley, Mass.), and the chairman. It is hoped to make such a meeting of educators from both countries an annual event for the interchange of ideas and the betterment of musical education generally. J. H.

The Volpes Enroute to Europe

Mr. and Mrs. Arnold Volpe sailed for Europe on July 31 on the S. S. America. They will remain abroad for six weeks, and on returning Mr. Volpe will resume his duties at the University of Miami.

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Mr. Samoiloff is now in Italy with a group of students. His address is Thomas Cook & Sons, Milano, Italy.

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New York City

Chicago Shows Interest in Pupils' Recitals

Important Announcements for Coming Season

CHICAGO.—The preliminary announcement of the Kinsolving Musical Mornings at the Blackstone for the season 1928-29 states that Tito Schipa will give the opening program on November 8; the second will be presented by Maria Olszewska, the new contralto engaged by the Chicago Civic Opera Company, and Efrem Zimbalist, violinist, on November 22; the December 6 program will be given by the Kedoroff Quartet; the December 27, by Hulda Lashanska and Vladimir Horowitz, and the last, on January 10, by Renee Chemet, violinist, and Richard Bonelli, baritone of the Chicago Civic Opera.

JESSIE B. HALL TO MANAGE AMERICAN OPERA'S CHICAGO SEASON

Jessie B. Hall will manage the second season of the American Opera Company in Chicago in October. A definite change of policy will be in operation and the managerial offices will be in Miss Hall's suite, quite separate from the American Opera Society.

YOUNG CELLIST FROM HESS STUDIO WINS SUCCESS

A gifted young pupil of the Hans Hess studio, Barbara Balke, played at the Lake Forest School of Music, winning enthusiastic applause for her lovely playing of a Prelude by Chopin, and the Harlequin by Popper. She gave both numbers with a beautiful tone and splendid technic. Her appearance last spring for the Highland Park Music Club proved a great success for Miss Balke, who, no doubt, will go far in her chosen field.

VIOLA COLE-AUDET PLAYS

Viola Cole-Audet, who has made an enviable record for herself as a pianist and teacher and as a member of the faculty of the Chicago Musical College, gave a recital, under the auspices of the school, in the artist concert series on July 25. Mme. Audet had prepared an unusual program, containing two compositions from the pen of Otterstrom, who, if memory serves right, is a resident composer, whose 'Love Song and Dance of the Dog Feast' were beautifully rendered by the recitalist, who also played her own Souvenir Espagnole. The backbone of the program was the Schumann Kreisleriana. Her program opened with the MacDowell Prelude, which was followed by Scriabin's Poeme and Prelude and Faure's Barcarolle, and was concluded with two Liszt numbers. If the prolonged plaudits of the audience be taken as a high mark of approbation and pleasure, then Mme. Audet may consider her appearance here most prophesied.

SANDERS AND BAILEY IN JOINT RECITAL

On July 26 there appeared at the Central Theater, under the auspices of the Chicago Musical College, two members of its faculty—Troy Sanders, pianist, and Arch Bailey, baritone. Mr. Sanders, who is known throughout the country

as a pianist and accompanist, displayed at his recital the many pianistic virtues that have placed him high among American pianists. A thorough musician, his interpretation of Bach's Partita in B flat was that of a young master of the piano. Technic, beauty of tone, steel fingers and musical insight are only a few of the qualities noted in this pianist's equipment. That he has already created a place for himself is incontestable, and that he will rise higher, is here prophesied.

Mr. Bailey was heard in the Air de Roses from Berlioz' Damnation of Faust and the Mephistopheles Serenade from the same dramatic legend. Mr. Bailey has a baritone voice of good range and lovely quality. His French enunciation is good, his phrasing correct, and he was the recipient of well deserved plaudits.

MARIE SIDENIUS ZENDT RETURNS

Marie Sidenius Zendt, soprano, has just returned from Los Angeles, Cal., where she appeared with success as soloist with the Pacific Swedish Singers.

ARTHUR PHILLIPS SCORES IN CINCINNATI

Appearing as guest artist with the Cincinnati Zoo Opera Company, Arthur Phillips (Arturo di Filipi) has been winning the full approval of the public and press alike, the press critics being unanimous in their praise of his acting as well as of his singing.

MANN STUDIO NOTES

Gilda LaTille, soprano, featured singer on WGN, the Chicago Tribune radio station, is studying with Ellen Kinsman Mann this summer. Inez Dodds Barbour, well known Kansas teacher, is also a member of Mrs. Mann's summer class. Helen Westfall, soprano, a professional singer from the Mann studios, is appearing in Detroit for the Balaban & Katz theater of that city.

This season Mrs. Mann reports the largest summer class she has ever had, with a full teaching schedule every week day and two evening class for teachers in vocal technic and interpretation. She is already making arrangements for her students this fall and has had a number of applications for her class. Members of her summer class presented Mrs. Mann with a beautiful gold wrist watch recently as a birthday token. This popular teacher will remain in Chicago until August 15, when she leaves for a short vacation, returning the second week in September for the fall and winter season.

OSCAR SAENGER'S OPERA CLASS HEARD

What was called a "public rehearsal" of the Oscar Saenger Opera Class at the American Conservatory of Music, on July 26, at Kimball Hall, proved a highly interesting and well presented program of scenes from II Trovatore, Lucia, Pagliacci, Carmen, La Gioconda and Rigoletto. Those heard, all of whom are coaching with this eminent vocal teacher and coach, included Ethel Waterman, Dwight Edrus Cook, Mary Brown, Mina Earnest, Charlotte Anderson Warren, Bert Squire, Marion Cook, Nathaniel Smith, Carabella Johnson, Mabel Allen Smals, Anne Elizabeth Boot and Lake Pylant. Mr. Saenger conducted the program, which was a reflection of credit upon this able teacher and upon the American Conservatory.

MAURICE ARONSON PRESENTS PUPILS

In connection with his summer repertory-interpretation class at the Chicago Musical College, Maurice Aronson presented the following artist-students in recital: Anna Vognar, on June 28; Ida Kogon, July 5; Ethel Bentkover, July 12; Mayme Travis, July 19; Sylvia Cline, July 23; Orissa Matheson, July 26. Constance Metzger will be heard August 2. All showed the results of the fine training received at the hands of this well known teacher.

PROF. AUER PRAISES LIVEN'S WORK

Since the days in Russia when Prof. Leopold Auer and Sophia Brilliant-Liven and Michael Liven taught together at the Imperial Conservatory at Petrograd and played in joint recital together throughout the country, Prof. Auer has always shown an interest in and praised the work of the Liven. When Prof. Auer comes to Chicago for his summer master classes at the Chicago Musical College, he manages to find time for a friendly visit with the Liven and recently spent several hours with them previous to his departure for New York and then Europe, at the close of his master class at the College.

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Many Notables Attend Ravinia Opera

La Tosca the Feature of a Brilliant Week

RAVINIA.—Ravinia is justly looked upon as an operatic institution rivaling any of the great opera houses the world over. A few years ago one would have been surprised to see at Ravinia an army of opera devotees from other cities. Then the enterprise was somewhat local; but today music-lovers from almost every point journey to the theater in the woods. This summer, besides Otto Kahn, William Ziegler of the Metropolitan Opera Company, we have spied many luminaries of finance, art and letters whose abodes are hundreds of miles from Ravinia. This past week saw at Ravinia Leonard Liebling, editor-in-chief of the *Musical Courier*, and Ethel Barrymore, the internationally known actress, who was a guest of Mr. and Mrs. Jacques Gordon.

MASKED BALL, JULY 23.

An extra performance of Masked Ball brought once again that excellent cast so well headed by Martinelli, Danise, Rethberg, Claussen and Macbeth, with Papi again a tower of strength at the conductor's desk.

MADAME BUTTERFLY, JULY 24.

Butterfly had another repetition, with Easton, Bourskaya, Chamlee and Mojica in the leads.

TOSCA, JULY 25.

It has been our privilege often to praise Mme. Gall's virtues as a singer, but it has been our misfortune to misjudge her ability as an actress. We have often stated that Mme. Gall relied solely on her voice to make an appeal to the public; that only in such operas as *Le Chemineau*, or *L'heure Espagnole*, was she found as equally impressive a singer as actress, but we were wrong. It is seldom that a reviewer will acknowledge that he was wrong. Critics generally are like umpires; they stand by their verdict, right or wrong, and by so doing they are always on the offensive and do not care to retract a misstatement which may reflect on the competence of an artist. Being merely a reporter, we must state that by her acting of the title role in Puccini's *Tosca*, Mme. Gall destroyed our criticism concerning her acting. Indeed, in the second act of the drama she proved an actress of the first order—one of the greatest lyric tragediennes of the day. She brought forth many new ideas, and each registered with the public, which, at the close of the scene, vehemently recalled the heroine time after time before the curtain. It was a big night for Gall, and her popularity has grown by leaps and bounds since her return to Ravinia.

Edward Johnson made up a handsome, well built and well voiced Cavaradossi. His singing throughout the evening was ointment to the ear and we liked especially his rendition of *E lucevan le stelle*, which, as to phrasing, beauty of tone and diction, has seldom been rendered so perfectly.

Giuseppe Danise is evidently a very serious artist—one who, never satisfied with himself, studies assiduously and discovers in a role new opportunities for vocal and histrionic display. His Scarpia is a vast improvement on the one he has presented to us in seasons gone by. It is more subtle and more original. He scored a huge success in the role.

It would be impossible not to speak of the Sacristan presented by Vittorio Trevisan. Long ago this artist made a big name for himself by appearing in this small role, which he brought to one of the capital parts in the drama; yet, he, too, has found new details that make his personification even more interesting than it used to be. The Sacristan of Trevisan will live long in the memory of opera-goers.

Gennaro Papi was at the conductor's desk, from where he directed as fine a performance of the lovely Puccini score as these ears have ever heard. A great deal is made of some conductors who direct operas and symphonies from memory, but little has been written on this subject regarding Papi, who conducts some sixty operas without score. We have never been impressed with stunts, be they of memory or otherwise. To conduct without a score means perhaps little when one is only a time-beater, but it means a great deal to those on the stage, in the orchestra pit and in the audience when the conductor imbues into the score the desires of the composer. Papi knows every cue. He indicated them minutely at the performance under review and the results obtained were all in the favor of the conductor, who, long ago would have been recognized as a master had he not begun modestly in his field of endeavor. We always find great merit in a man who began at the lowest step of the ladder and rose to the top. A great deal has been written about senators who were street car conductors or newsboys, of presidents of banks or of countries that had very modest beginnings, but a conductor of grand opera must not have served his apprenticeship in America to rise to stardom; he must be "made" abroad. Be this true or not, years ago we and many others proclaimed Papi one of the finest opera conductors of the day, and in this we still stand by our guns.

FEDORA, JULY 26.

Giordano's opera has been given several times at Ravinia in seasons gone by, and its musical worth and shortcomings

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having then been dwelt upon, this review will deal solely with the manner in which the opera was presented.

Florence Easton sang the title role with marked ability and her dramatic portrayal added in making her performance meritorious. Martinelli's presentation of Count Loris Ipanov is not a novelty here; in the part he reaped, as usual, the warmest plaudits of the evening. Danise was an aristocratic De Sireix, Margery Maxwell a pretty Countess Olga; Leon Rothier made a great deal of the small role of Cirillo, and Louis D'Angelo brought the small part of the Captain of Police to prominence; Feline Falco, made up as Polacco, was excellent and played as a full fledged professional pianist; the balance of the cast was more than adequate and the performance as a whole reflected on Conductor Papi, who directed con amore the superficial music written by Giordano to a wonderful drama.

FRA DIAVOLO, JULY 27.

Auber's opera bouffe had another performance with the same cast heard earlier in the season.

SAMSON AND DALILA, JULY 28.

The last performance for the season of Samson and Dalila was listened to by a huge audience, which again wanted to hear Martinelli in one of his best parts—that of the strong man of the bible. The cast was similar to the previous one with the exception that Mario Basiola sang the role of the High Priest, previously entrusted to Giuseppe Danise.

RENE DEVRIES.

Jack Lloyd Crouch Plays at Hughes Studio

A recital of charm and interest took place on the evening of July 25 when the young pianist, Jack Lloyd Crouch, was presented to a large audience by his instructor, Edwin Hughes, in the Edwin Hughes Studio in New York. The studio was a bower of flowers and shaded lights, an admirable setting for the well arranged and well executed program given by Mr. Crouch. The first number was the organ prelude and fugue in D major of Bach-D'Albert, which was followed by the Beethoven Sonata, op. 81-a, and a group by Scriabin and Debussy, and the program was concluded with the concerto in C minor of Rachmaninoff, with orchestral accompaniment on a second piano by Mr. Hughes. It is plain to be seen that Mr. Hughes recognizes the talent of his gifted pupil, whose work on this occasion from beginning to end displayed virtuosity.

This was the fourth recital in the series of programs given on Wednesday evenings by pupils of Mr. Hughes in connection with his summer master classes. The series will be concluded on August 8 with a two-piano recital by Edwin and Jewel Bethany Hughes.

A Son to Mr. and Mrs. Paulo Gruppe

Mr. and Mrs. Paulo Gruppe announce the arrival of Camille Charles Gruppe, who ought to be a future American artist of mastery and magnificence if heredity amounts to anything. Counting only two generations back his blood is composed of the following equally divided strains: Scotch-Irish, Holland-German, French and Belgian. Besides this, most of the family are artists in a professional way: father, cellist; mother, violinist; grandfather, painter; grandmother, singer; uncle, sculptor; uncle, painter; aunt, writer. And his father says: "No wonder he has a voice like a fog horn!" No wonder indeed. Congratulations!

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CC

LOS ANGELES EXAMINER----A PAPER FOR PEOPLE WHO THINK

MINA HAGER SCORES TRIUMPH AT BOWL CONCERT

MUSICAL SCORE REVEALS COATES' VARYING MOODS

By Gregory Gess

IN ATTENDANCE the third night of the current season at Hollywood Bowl closely approached that of the premiere. In musical interest and enthusiasm last night's program surpassed it.

"Water Colors," four Chinese tone-poems by the American composer, John Alden Carpenter, given for the first time in Los Angeles, the infrequently heard "Salve Regina" by Pergolesi and an unfamiliar aria from "The Masked Ball," introduced the first soloist of the year, Mina Hager. Both the composition and the singer received heartiest endorsement.

The Verdi and Pergolesi numbers exhibited the wide range, luscious quality and exceptional flexibility of Miss Hager's voice. Carpenter's work of the modern school, revealed its delicacy and the artist's remarkable enunciation. Added to her musicianship is a charming presence and an ingratiating personality. Both served to make her conquest complete.

Responding to enthusiastic applause, she sang two numbers—the first with piano accompaniment by Claire Mellionino and the second with Claire Mellionino at the piano and Sylvain Noack, concertmaster of the orchestra, playing a violin obbligato.

Conductor Alfred Coates' uncommon versatility was once more displayed in a variety of the Leonore overture, last movement from the Scherherazade suite, Rimsky-Korsakow and the symphonic poem, Fountain of Rome, Respighi.

Tonight's program includes the Bridal Procession from "Le Coq d'Or," Glielmino from the Sonata

Mina Hager Bowl Soloist

By RUBE BOROUGH

An audience that filled the Hollywood Bowl almost to the top hillside seats was thrilled by the excellent symphony program given last night under the direction of Albert Coates, virtuoso London conductor.

The soloist of the occasion was Mina Hager, American mezzo-contralto, whose beautiful voice and charming personality made a decided hit with the thousands in attendance.

The program embraced a wide range of composers.

It opened with a spirited presentation of Beethoven's "Leonore" overture which was loudly applauded.

Miss Hager then sang with rare grace and poignancy Pergolesi's ancient "Salve Regina" to an exquisitely blending orchestral accompaniment directed by Conductor Coates.

Her rich voice flowed freely and sweetly through the impassioned strains to the complete subjugation of the audience.

After a tense and colorful performance of the last movement from the Rimsky-Korsakow "Scherherazade" suite by the orchestra, Miss Hager resumed her sway with delicate interpretations of four Chinese tone poems by Carpenter.

These performed for the first time in Los Angeles, proved an especial delight. To the answering applause the soloist responded with several encore numbers, not the least effective of which was the familiar old song, "Believe Me If All Those Endearing Young Charms" in which she revelled in pathos.

Her aria of Ulrica from Verdi's "Masked Ball" was a gorgeous affair and the applause set the hill-sides ringing.



Mina Hager Pleases Crowd
in Three Great Vocal Solos

By CARL BRONSON
AUDIENCE HUSHED

That music is not to be tossed lightly off as a drop of dew is proved by the absolute hush in which the great audience sits through every number and when the guest vocal soloist, Mina Hager, mezzo-soprano, steps up to sing a solo of the Pergolesi "Salve Regina," this stillness was marked as to be absolute. The rather light voice of the singer winged, thrush-like, to the outer ring. Of great assistance in this evolution was the reserve of the accompaniment, and in the singer's second offering, Verdi's aria from "Masked Ball," Mina Hager placed a much more unusual quality, and the whole was a much better performance.

Upon the upper notes her voice has a thrilling timbre and her interpretations bear the imprint of the highest vocal culture.

COATES, HAGER WIN HONORS LAST NIGHT DURING BOWL MUSIC

Subjecting himself to a repertoire that served as a frame for solo numbers, Albert Coates' third Bowl program last night, while limiting his conductorial opportunities, yet revealed his genius for orchestral leadership.

As for the soloist and solo, they proved more than satisfying. Mina Hager possesses finer means, no doubt, than she displayed yesterday. To sing at the Bowl, especially for the first time, is a taxing task to which the American mezzo-contralto gradually adapted herself. In a concert room volume would fully suffice. In the open opulence and richness of timbre are lessened. On the other hand, mannerism and style were always evident and enunciation good, while general voice management demonstrated refinement and good technique.

Miss Hager chose happily un-hackneyed soli, L. A., the "Salve Regina" of Pergolesi, four Chinese tone poems by Carpenter and Ulica's aria from Verdi's "Masked Ball." But the middle group requires comment. Using Chinese poems of the eighth and fourteenth century, John Alden Carpenter meets their surprising modernity of mood with settings of highly refined, thrush-like, to the outer ring. Of great assistance in this evolution was the reserve of the accompaniment, and in the singer's second offering, Verdi's aria from "Masked Ball," Mina Hager, however, was gladly received and twice encored. Her success was not a little aided by Mr. Coates' accompaniments.

B. D. U.

NEW CONCERT AT BOWL INSPIRING TO BIG AUDIENCE

By FRANCIS GOLDWATER

Coates Gives Fans Russian Thrill; Mina Hager Sings With Intelligence

BY ISABEL MORSE JONES

Coates proved himself a most sympathetic conductor of accompaniments during the numbers with Miss Hager. He succeeded in the difficult task of self-effacement with admirable good taste and added immeasurably to the excellent singing impression made by this American singer.

Mina Hager is a singer of distinction. Her program consisted of "Salve Regina" by Pergolesi, sung with steady pulse and in good style; four Chinese poems beautifully set for orchestra by John Alden Carpenter and of an intimate nature utterly charming, but for the most part in the vastness of the Bowl; an aria from Verdi's "Masked Ball" revealing an interesting sense of drama and two encores.

She has had the exceptional schooling which builds musicianship of jazz, specially in the third number, the "Highwayman," was a delightful surprise.

Miss Hager sang the Aria of Ulica from the "Masked Ball," by Verdi, with fine freedom and (coming as it did after the little poems) showed a broad, full tone, in contrast. Her encores were "Believe Me, If All Those Endearing Young Charms" and "Panis Angelicus" by Cesare Franchi.

The program was by far the most attractive given so far.

TWO ENCORES

Mina Hager, the mezzo-contralto soloist, was so well received that she was forced to respond to two encores.

Her first, Aria "Salve Regina" by Pergolesi, was perhaps the best of the numbers presented. She possesses a well-balanced voice, not too heavy in the lower register, as is the case with voices of her type. She has clean diction and a nice sense of pitch.

In the "Water Colors," four Chinese tone poems by Carpenter, an American composer, Miss Hager convinced her audience of her splendid powers of interpretation. One had a feeling though, that the poems were a little too intimate for the Bowl. They were short moods depending for their effectiveness upon quaint, almost quizzical expressions. The orchestrations were fine. The little streamers of jazz, specially in the third number, the "Highwayman," was a delightful surprise.

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Los Angeles Record Evening Herald Evening Express Los Angeles Times Daily News
Exclusive Management, National Music League, Inc.
113 West 57th St., New York City.

Artists Everywhere

Louise Arnoux is enjoying the summer at the Country Club in Hartsdale. Though the activities of the club occupy most of her time, she spends her spare moments by doing some work for her next season's programs.

Esther Dale, American soprano, will give an interesting program with the Hart House String Quartet at Vassar College on October 31.

Grace Divine, mezzo soprano of the Metropolitan Opera, has been engaged to sing with the Syracuse University

Ohio. In addition to these pupils, a number of Juilliard scholarship holders also are studying with Mr. Hutcheson.

Fred Patton, baritone, has been engaged for three performances of the Beethoven Ninth Symphony in Philadelphia on January 11, 12 and 14, with Ossip Gabrilowitsch as guest conductor of the Philadelphia Orchestra.

Dr. Melchiorre Mauro-Cottone, teacher of advanced organ at the Pius X School of Liturgical Music, gave an organ recital at Pius X Hall on July 20. His program consisted of works by Mendelssohn, Bach, Frescobaldi, Handel, Bossi and Max Reger. The Right Reverend Abbott Dom Ferretti, O.S.B., president of the Pontifical Institute of Sacred Music, Rome, was the guest of honor.

Pittsburgh Orchestra Wins in Sunday Concert Controversy

According to a dispatch from Philadelphia, the State Superior Court has denied the appeal of the Commonwealth which sought to have a fine imposed on Pittsburgh musicians for appearing in orchestra concerts on Sunday. This decision marks the conclusion of the legal battle to prevent the Pittsburgh Symphony Orchestra from giving Sunday concerts in Pittsburgh.

Obituary

H. GODFREY TURNER

H. Godfrey Turner, manager, died suddenly at his summer home at Whitefield, N. H., on July 27 of heart disease. He is survived by his second wife, who was long employed in his managerial office, and by several brothers and sisters and a nephew, Herbert Marshall, an actor.

Mr. Turner was born in London, son of the late Godfrey Turner, of the Daily Telegraph. He started his career in London as a theatrical manager and later managed the first tour in Great Britain of the Sousa Band. Maud Powell, who was his first wife, was soloist with the Sousa Band and who thus met Mr. Turner, who later became her manager and continued so until the time of her death. To his astuteness was undoubtedly due Maud Powell's great success in finding appreciative audiences for her notable art.

Mr. Turner was still active as a manager at the time of his death. He was sixty-eight years of age.

M. ELFERT FLORIO

M. Elfert Florio, well known teacher, musician and composer, died on July 4 at the Presbyterian Hospital in New York City of double pneumonia. After an operatic career which included appearances at La Scala, in Milan, and in the Festspiel, at Bayreuth, Mr. Florio came to this country, where he established a studio in Cleveland. He later made his headquarters at Chickering Hall, New York City. Many artists now appearing in leading opera companies in this country and abroad were pupils of Mr. Florio. He is survived by his widow and two children, Charles Joseph and Sonia Mae.

Music and the Movies

New Organist at Roxy

S. L. Rothafel engaged Dr. Melchiorre Mauro-Cottone to join the staff of organists at the Roxy Theater, beginning July 28. Dr. Cottone, who ranks as one of the foremost organists in the country, is a composer of merit and distinction and his creative work for the organ has been recognized by signal honors on behalf of various important musical organizations throughout the country.

Street Angel in Third Week at Roxy's

Street Angel, the William Fox production of Neapolitan romance, directed by Frank Borzage, with Janet Gaynor and Charles Farrell in the starring roles, is ensconced for a third week at the Roxy Theater.

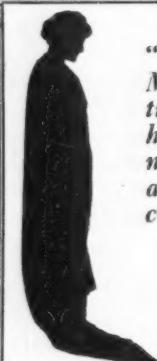
Lion and the Mouse Continues

The Lion and the Mouse continues the even tenor of its way at the Warner Theater, the tenor sometimes turning into a soprano, an alto or a baritone, according to the voices of the characters figuring in the story as they come from the screen. To most people the version of Charles Klein's stage play, made for the screen through Vitaphone, is one of the most satisfactory talking pictures so far turned out by Warner Brothers, and one in which the greatest advances have been made in the development of the audible film. At all events, it has proved attractive enough to keep the Warner filled throughout the time it has been on view. The success scored by the picture here it is repeating throughout the country.

Capitol

The Capitol this week is breaking out into larger things, it seems. The presentation is Greenwich Village. The set is the interior of the Pirates' Den. Luckily one does not have to pay a check, for if the check were in proportion to the show given, one's salary would be mortgaged for the

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"The audience recalled Miss Peterson so many times that one might have thought the afternoon was one of opera and not an orchestral concert."

The Chicago Daily Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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next few years. Val and Ernie Stanton, two gag boys, supply the comedy and do everything under the sun to make the audience laugh. They sing, dance, play the harmonica, imitate the jews harp and the bagpipes, have imaginary telephone calls and cut up in general. Walt Roesner, director of the Capitols, is there "with bells on." This man can do more wriggly steps when he directs an orchestra than a centipede; and how he can direct. This, plus some very fancy and elaborate costumes, give the production a very ritzy tone which one expects at Ziegfeld's. The costumes happen to adorn a group of Chester Hale girls who add the ultra touch to the festivities.

There are two features—a two-reel color film, and the feature picture. The two-reel film is entitled Cleopatra and mainly concerns the downfall of Antony in Egypt. It is glaringly splendid but very superficial—all sex. The feature picture is of a different sort. A very light farce with Lew Cody and Aileen Pringle. This sort of picture is a relief after the usual heavily dramatic productions. The magazine is interesting, having close-ups of Nobile's rescue.

I See That

The Yale Glee Club was enthusiastically greeted in Berlin. The annual report of the Peabody Conservatory of Music has been issued. Estelle Liebling, in this issue, tells of the opportunities open for those of real musical talent. Ossip Gabrilowitsch conducted the high school summer camp orchestra at Interlochen Bowl. The new wing of the New England Conservatory of Music is practically completed.

Nearly 20,000 were present at the opening concert at Hollywood Bowl. One of the novelties presented at Baden-Baden was Wandlungen, a chamber-oratorio by Hauer. A son has been born to Mr. and Mrs. Paulo Gruppe. H. Godfrey Turner, well known manager and husband of Maud Powell, is dead.

The 1928-1929 catalogue of the Cleveland Institute of Music is ready.

Frederick Jagel and Nancy Weir are married.

Jessie B. Hall is to manage the second Chicago season of the American Opera Company.

Milton Blackstone is spending the summer in the White Mountains.

Joseph Malkin has been engaged as first cellist of the Beethoven Symphony Orchestra.

Albert Stoessel is to conduct the sixty-ninth Worcester County Music Festival, October 1-6.

The second Field Day for English and American music educators will be held next year in Switzerland.

Mr. and Mrs. Arnold Volpe have sailed for Europe.

Oscar Saenger's opera class had a public audition at Kimball Hall, Chicago.

Superb performances at Ravinia continue to attract record audiences.

The Pennsylvania Grand Opera Company will include The King's Henchman in its next season's repertory.

Richard Strauss has started work on a new opera, Arabella. Tokio honors Schubert.

George Antheil's new opera, Glare, will be produced this autumn.

Hanna Butler will conduct a master class at Paris.

The fourth annual Conneaut Lake Festival proved a brilliant affair.

Walter Golde, composer and coach, has sailed for Europe. John Dwight Sample, dramatic tenor, has been reengaged by the Philadelphia Grand Opera Company.

The first public performance of D'Albert's new opera, The Black Orchid, will be given at Leipsic next season.

Die Meistersinger, with the first all-American cast, was given a magnificent performance at the Cincinnati Zoo.

Pizzetti's opera, Fra Gherardo, with Frederick Jagel in the title role, was enthusiastically received at its Buenos Aires premiere.

The Goldman Band concerts continue to attract huge audiences.

Vienna approves of Geza de Kresz as a conductor.

Albert Coates is now occupying the conductor's platform at the Stadium.

New York is to hear the Nibelungen operas in their unabridged form next spring.

AMUSEMENTS



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Huge Audiences at Goldman Band Concerts

Edwin Franko Goldman and his "symphony in brass" continue to attract huge audiences to the concerts which they are giving on Monday, Wednesday, Friday and Sunday evenings on The Mall in Central Park and on Tuesday, Thursday and Saturday evenings on The Campus of New York University.

Rain interrupted the program of July 23, the opening of the seventh week of the series. Tuesday's comic opera program included The March of the Peers from Iolanthe (Sullivan); overture, Beautiful Galatea (Suppe), and excerpts from Robin Hood (De Koven), The Fortune Teller (Herbert), Die Fledermaus (Strauss), Pinafore (Sullivan) and The Grand Duchess (Offenbach). Olive Marshall, soprano, was soloist in A Kiss in the Dark, from Orange Blossoms, by Herbert.

Part of Wednesday's program was devoted to Irish-Scotch music and included Reminiscences of Scotland and of Ireland by Godfrey, and Irish Tune from County Derry arranged by Grainger. In the second half of the program Olive Marshall sang O'Hara's Where Heaven Is, and Rimsky-Korsakoff's A Song of India, and band numbers included selections by Tschaikowsky, Goldman and Gounod. Thursday's program included old music by Handel, Gluck, Rameau, Boccherini, Bach, Haydn, and Mozart. Del Staigers, cornetist, was soloist, playing Schubert's Serenade.

Friday's concert offered a well selected list of miscellaneous numbers by Tschaikowsky, Herold, Haydn, Strauss, Verdi, Wagner, MacDowell, Goldman and Herbert, with Olive Marshall singing an aria from Tannhäuser.

Wagner was featured on the first half of the program on Saturday, and there were numbers by Sibelius, Bial, Goldman and Roberts and the fantasia from The Student's Sweetheart, by Bellstedt. Del Staigers was soloist.

The New York season of the Goldman Band concerts will conclude on August 19, after which the organization and its leader will go to Atlantic City for their annual engagement on the Steel Pier.

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New England Conservatory Extension Near Completion

Hill and Piston to Continue Harvard Work—Wellington Smith Sings—Music in Boston Movie Palace

BOSTON.—The new wing of the New England Conservatory of Music is almost ready for occupation. This structure, by its contiguity with the old building, admits direct entrance through corridors from one to the other. On the ground floor a handsome concert hall, seating 600 people, will serve as relief to Jordan Hall, and will be used chiefly for conservatory recitals. The extension results not only from the overflow of students, but also from the desire for better teaching facilities: there are fifty classrooms in the annex. The new concert hall contains accommodations and arrangements for motion picture exhibits, and a special place for organ. Several other rooms will contain organs, one of which belonged to the late Samuel Carr, organist and sometime president of the board of trustees.

MUSIC IN CAMBRIDGE.

On July 25 students at the Harvard Summer School were treated to two concerts. In the afternoon, Wellington Smith, baritone, sang three groups of songs,—German, French and English. Mr. Smith, despite a slight hoarseness, sang with richness, power, or tenderness, according to the demands of the selection. His greatest asset is a good dramatic sense combined with sound musicianship. The unhappy acoustics of the Fogg Art Museum handicapped Mr. Smith, who nevertheless acquitted himself as befits a capable and experienced singer.

In the evening, James A. Montgomery, tenor, and Spinoza Paeff, violinist, assisted Arthur Main Phelps in his weekly organ recital at Appleton Chapel. Mr. Montgomery was in splendid voice; he sang Sullivan's Come Ye Children with rare feeling and restraint. Mr. Paeff, who has just graduated from Dartmouth, played three appropriately sober numbers. He worked on the double stops in Vieuxtemps' Andante with particularly good effect. Mr. Paeff hopes to study in New York next season.

MOVIE MUSIC IN BOSTON

The advent of the elaborate motion picture theater with the consequent decline of straight vaudeville, extends even to Boston. Of course our local temples of the silver screen have not yet achieved the colossal splendor of the latest New York palaces; but our movie-going public is at least as large, in proportion to population, as that of the big city, and in its appreciation of grandeur evinces an enthusiasm no less fervent.

The appetite for elegance produced, almost three years ago, the Metropolitan theater, known among its own publicity men as "the Paramount of Boston." This theater offers a most pretentious appearance, what with its grand pillared lobby, lofty dome, etc., and presents by far the most elaborate motion picture entertainments in the state.

There is no need here to discuss the screen productions: the special attraction of this kind of theater lies in the music and stage novelties. Nathaniel Finston, director of music for the entire Publix system, used to direct Metropolitan music; his successor graduated to the Paramount theater in New York; and now Arthur Geissler conducts, assisted by the competent Peter Dodge. The orchestra, varying in size from season to season, but averaging about thirty men, works on the stage under the direction of Gene Rodemich, ex-jazz-band-leader of St. Louis. This stage work, part of a larger presentation, followed ready-made weekly plans circulated by the New York Publix office. The musicians then step into their more sedate personalities, and hustle below the orchestral pit, whence they arise slowly and impressively on a huge elevator. After the special introductory "elevator music," they swing into the overture, which, like the stage presentation, comes direct from the central office. Ordinarily the overture is a medley; and consists either of several airs by one composer, or of various melodies bearing on a single topic, e.g., Easter. When the program exceeds its stipulated length, Mr. Dodge arranges a brief prelude in place of the customary overture. Sometimes the orchestra plays a straight opera overture directly from the regular score; but then the selection is raised to a higher level by the device of "trick" lighting effects.

Martel at the Organ, as he is billed, invariably conquers his audience: it is with him from the first note to the final modest bow. Mr. Martel arranges and writes a great deal of his material, and suggests basic ideas on which the rest is founded. No one can educe laughter by comic musical effects with more facility than this experienced organist. Incidentally, Mr. Martel introduced the movie song slide to New England.

A particularly interesting feature is the Metropolitan Salon Ensemble, a group of ten musicians, chosen from the orchestra and organized by Mr. Geissler. This ensemble plays every Sunday except during the summer, when it confines its activities to the radio.

The only other truly pretentious motion picture theaters in Boston are the two Loew houses, the State and the Orpheum. Both use regular movie scores by Ernst Luz. The Orpheum boasts a special organist, Birge Peterson. Mr. Peterson plays popular song medleys arranged by various song publishers, with slides and community singing, on a new and gigantic Wurlitzer.

HARVARD COMPOSERS.

During the season 1927-28, the Boston Symphony Orchestra played compositions by two Harvard teachers. Both men expect to return to Harvard in their official capacities next semester. Professor Hill, whose symphony was greeted with varied comment, will teach the history of music, and will give a special graduate course in D'Indy, Fauré, and Debussy. At present the professor is vacationing in New Hampshire.

Walter Piston, composer in the modern style, will give courses in advanced harmony and instrumentation.

John Waldo Green, the George Gershwin of Harvard, will probably not return. We judge that the popular young composer has made his work pay: John Quirk of the Crimson Pharmacy reports payment of Mr. Green's 1928 soda bill.

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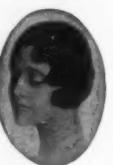
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(From June 26 to July 30 Mr. Saenger will conduct a Master Class at the American Conservatory in Chicago.)

John Dwight Sample Re-engaged for Philadelphia Opera

William C. Hammer, general manager of the Philadelphia Grand Opera Company, announces the re-engagement of John Dwight Sample, eminent American dramatic tenor of the Chicago Civic Opera Company, who will appear in several leading roles, among them being Samson in Samson and Delilah, a part for which, by reason of his imposing stature and dramatic voice, he is ideally fitted. Mr. Sample has the distinction of being one of the tallest artists on the lyric stage today, standing six feet four inches. As Otello, Radames in Aida, Manrico in Trovatore, Samson, Sisera in Pizzetti's opera Deborah e Jael, which Mr. Sample created at La Scala under Toscanini, he is regarded by musical authorities in Europe and America as one of the finest exponents of these heroic roles.

Mr. Sample's appearances with the Philadelphia Grand Opera Company have gained for him many admirers among Philadelphia opera-goers, and the announcement that he is to appear there during the forthcoming season will be welcomed by his many friends in that city.

Annual Scottish Festival at Banff

The annual Scottish music festival will be held at Banff, Alberta, Canada from August 31 to September 3.

Colonel the Hon. J. L. Ralston, Minister of National Defense and honorary patron of the Highland gathering, has arranged for the appearance of delegate pipers from all the Highland regiments of the Dominion. These will perform together with pipers from various militia units and other pipe bands. There will be Scottish dancing competitions and athletic competitions in the Caledonian games of the Alberta amateur championship meet.

Harold Eustace Key, music director of the Canadian Pacific Railway, has arranged a series of concerts of Scotch music, which will include the first presentation in nearly a century of The Jolly Beggars, a cantata with text by Robert Burns and music by Sir Henry Bishop. Prof. R. S. Rait, Historiographer Royal of Scotland, has collaborated in the production of a new ballad opera dealing with life at the court of James the Fifth. Scotch songs, ranging from the thirteenth century down to the present time, will be sung in the original Gaelic or in Lowland Scots by Mme. Jeanne Dusseau, formerly of the Chicago Opera Company; Campbell McInnes, director of diction of the American Opera Company; Marion Copp, Canadian singer; Finlay Campbell, Gaelic tenor, and John Moncrieff, bass of the American Opera Company.

Mme. Hanna Butler Sails for Europe

Mme. Hanna Butler, one of Chicago's most distinguished voice teachers, sailed on July 18 on the Empress of Scotland for Paris, where she will conduct her sixth annual master class. Cathrine Eastman, one of her promising soprano students, is accompanying her.

Shortly before sailing, Mme. Butler gave two unusually interesting and most successful recitals at the Spring Lake Country Club and at Grand Haven, Mich. Seldom has Mme. Butler appeared more beautiful or sung more gloriously. She was admirably assisted by two of her artist pupils, Ruth Heizer, contralto, and Mildred Boberg, soprano. Miss Heizer, who is taking charge of Mme. Butler's class during her sojourn in Paris, has been appointed soloist at the Seventeenth Church of Christ Scientist in Chicago. Miss Boberg won several recent vocal contests.

Mme. Butler had an unusually large and successful class the past season; never a more enthusiastic one. This was evidenced on a recent Friday when, after the regular bi-monthly student recital, they gave an extremely clever surprise program, satirically illustrating the development of music from its inception to modern jazz.

Mme. Butler looks forward to her yearly trips with pleasurable anticipation, as the time spent on the ship is her only respite from work, owing to the demands of an ever increasing following. She will return to Chicago about the middle of October.

Mu Phi Epsilon Elects National Officers

The following national officers of Mu Phi Epsilon Sorority were elected at the twentieth national convention held recently in Denver, Colo.: President, Mrs. George Lamke, Clayton, Mo.; vice-president, Mrs. C. Stalling, Kansas City, Mo.; secretary, Mrs. Daniel P. King, Minneapolis, Minn.; treasurer, Mary Whitson, Gainesville, Ga.; musical adviser, Marjorie Gallagher, Chicago, Ill.; editor, Mrs. Leslie Johnson, Kirkwood, Mo.; alumnae officer, Lillian Braden, Chicago.

Whiteman Band Touring South

Paul Whiteman and his Greater Concert Orchestra will open their third concert tour of the United States, on October 7, at Carnegie Hall, N. Y. Following this concert, at which an entirely new program will be given, and which is now in preparation, the orchestra will make an extensive tour of the South, touching many points in Virginia, the Carolinas, Georgia, Alabama, Tennessee, Mississippi, Louisiana, Texas and Oklahoma. The band will then travel as far north as St. Paul and return to New York at Christmas.

World's Prayer by Cadman Performed
 To a text by Milton Clason, Charles Wakefield Cadman has composed music for a World's Prayer which had its first performance at the tenth quadrennial Sunday School Convention at Shrine Auditorium, Los Angeles, July 11, the composer at the piano. It proved to be a vital work as it was sung by a chorus of 2,500 voices, and was an instant success.



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Music on the Air

THE COMMISSION DECIDES

Hearings which began before the Radio Commission for the 164 broadcasting stations cited by the Commission to go off the air on August 1 have finally been completed and the Commission has decided that of the number of stations listed thirty-six will definitely have to withdraw from public service. Fifty-seven stations were not represented at the meeting and will lose their licenses by default. Four stations gave up their licenses voluntarily. The Commission extended the license of all other stations for thirty-one days, and is deciding the status of the remaining stations. Zone No. 5, located in the Middle West, was the most hard hit in the elimination process.

In spite of this decision the work of the Commission seems to be most negligible. For a body which is invested with the active power of the Commission, its outstanding characteristic seems to be inactivity. The Commission could have been built up to be a real force and benefit to the radio industry. The resignation of some of its best men is indication enough that its value is nil.

ON TURNING THE DIAL

JULY 23 TO 29.—The week's offerings listed just about the same musical events which have been in vogue for the summer season. One special note of interest was touched upon when Mr. Rickard, backer of the Tunney fight, declared that radio was responsible for the lack of attendance at the bout, and, furthermore, that he would bar the next fight from the radio and that the many remunerations which he was receiving from radio fans, through the mail, was an evident proof of what radio was doing to commercial activities. This is the first time we have heard a howl from someone who was not in the music field, and our ears are tuned for the outcome. But before the event of the fight we must record that we heard the usual Monday night offerings of the French Trio and the Composer's Hour. The former featured the ancient school of music and the latter an excellent program of Beethoven works with Lolita Gainsborg as the high-light. On Tuesday the Edison Ensemble gave a charming interpretation of two Debussy children's sketches and, later, the Stadium concert was to be commended. An array of popular artists was listed in the Continental's presentation. It is not the good fortune of a reviewer to hear at one time such a combination as is afforded by the grouping of Genia Zielska, Grace Leslie, Frederic Baer and Julian Oliver. The program was interesting because of its varied character. On Wednesday we refreshed our souls with a charming rendition of the Pirates of Penzance as presented by the Kolster operatic gathering. If composers could fathom the riddle that keeps the works of Gilbert and Sullivan as unique contributions to musical literature they would find themselves successful creators. We should like to call to the attention of music lovers the three artists who performed over WGBS on Friday night in the persons of Carolyn LeFevre, violinist; Harold Spivacke, pianist, and Margaret Bovard, soprano. The individual ability of these musicians was obvious and they created an atmosphere which was indicative of great talent. Over WEAF, Saturday night, we heard Albert Coates receive an ovation at the Stadium from what seemed a mob. The cheers became more insistent after the original and humorous sketch by Percy Grainger, Shepherd's Hey. We do not know who the announcer was on this occasion, but he brought forcibly to the attention the crying need for someone to handle such concerts who has something of an extensive musical vocabulary.

MARGHERITA TIRINDELLI.

Wagner As He Wrote It

At last, and for almost if not quite the first time, the Wagner operas are to be heard in New York unabridged, as Wagner wrote them. George Blumenthal, general manager of the German Opera Company, arriving from Europe recently, made this announcement, stating that the four operas of the Nibelungen Ring would first be heard here in this form. All of the Wagner operas are thus given in Bayreuth, and it is certain that it was Wagner's own wish that they should be so given. It has been merely a matter of convenience that they have been cut to conform with ordinary theater hours, business hours, dinner hours, bed-time hours, and so on.

The cycle of the Nibelungen Ring will begin in New York in January, being given—as at Bayreuth—with an hour's intermission after the first act. Some of the operas, by this arrangement, will start in the afternoon and end late in the evening, at about the usual closing hour of the ordinary theater. The starting times are of interest: For the matinee cycle, Rheingold will start at 2 o'clock; Walküre and Siegfried at noon. For the evening cycle, Rheingold will start at 8; Walküre and Siegfried at 6. Götterdämmerung will start in both cycles at 4.

After the New York cycles, Mr. Blumenthal plans to tour the country with his company. "In cities outside of New York," says he, "it will be necessary that patrons who desire to hear the operas must choose to hear them without the cuts or hear the abridged versions as always given at the Metropolitan Opera House in New York. In making the decision, it will have to be understood that where the operas are to be given as at Bayreuth, the time for the beginning of the performances must be strictly adhered to as given in the above schedule. If the Metropolitan Opera House versions are preferred, the usual time of beginning the said performances will be arranged accordingly. In order to arrive at a final conclusion, a plan will be devised how I am to know in advance which versions the cities will be interested in. I will announce later the complete list of artists, which will consist of a double cast alternating in the various roles which will always insure performances in case of indisposition of any of the artists who may be unable to sing at the scheduled performances."

Marion Rous With Concert Guild

Announcement is made by William Gassner, of the Concert Guild, that Marion Rous will be presented by the Guild during the forthcoming season. Miss Rous' piano recitals are particularly known for their picturesque and intelligent program comment.

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Weekly Review of the World's Music

Published every Thursday by the

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SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents; Western News Company, Chicago, Western Distributors; Australian News Co., Ltd. Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Brear's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and laying out which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the act of March 3, 1879.

NEW YORK

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No. 2521

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There is everything in the New York Police Band just now but harmony. According to press reports the cash register is playing jazz of a disappearing quality not greatly appreciated by the personnel of the band.

When we consider how short is the span of life even of the best of the jazz tunes we find ourselves amazed at the activity of the jazz mills. There is never any lack of tunes, yet all of them are new, or nearly new. The statistician ought to get busy—How many tunes are written and published? How long do they last? How many times and by how

many orchestras are they played during their short lives? etc., etc. A profitable if improbable field for research.

America is making a good showing in the Amsterdam Olympic games. Our symphonic achievements still lag behind our athletic triumphs.

An ordinance has been passed in Rome forbidding young men from serenading girls at windows or on balconies. If the time honored custom goes out of existence, in consequence, Italian opera librettists will lose one of their pet themes.

If there is a better or brighter daily paper music page than the Portland Oregonian (Portland, Ore.) publishes of a Sunday, we have failed to perceive it. The editor of the page is David L. Piper, and he surveys the entire musical field with an appraising eye that is keen and kindly. His pen sets down his impressions pithily and often is tinged with welcome humor.

Franz Schubert never dreamt (and how could he?) that a century after his death his memory would be used as a medium for the reuniting of the Germanic powers, Germany and Austria. According to press reports the Schubert centenary celebrations in Vienna have been the scene of gigantic mass demonstrations in favor of such a step, from which it is hoped the welfare of both nations would be materially increased.

It is a source of gratification to find that the music of Victor Herbert, half a dozen years or so after his death, suffers no diminution of popularity. The radio, phonograph, bands and orchestras, vocalists, and player pianos, all continue to utilize the melodious pieces from the pen of the gifted Herbert. He and Sousa are two American composers of light music whose works have not given ground before the massed onslaughts of jazz.

Musical News (London) says: "The Gramophone, Wireless, Joy-Riding, and above all Dancing, have literally ousted Music out of the home. . . . Papa is no longer asked to perpetuate his nautical song after dinner, and Mamma never practises the piano because no one asks her to play." Sad, indeed, yet one cannot help reflecting that there is perhaps a side to the matter upon which the world should be congratulated. When we think how dreadful were Papa's nautical song and how awful Mamma's pianistic efforts, one feels like thanking Fate for the Gramophone and the Wireless. When private performance returns to the home it will be far better than it was in the bad old days when it never suffered competition and comparison with mechanical instruments.

KEEP HAMMERING

It must sometimes be the despair of managers seeking to make circulars for their artists to find that most of the critics write from a point of view which evidently and obviously assumes and implies the greatness of the person criticized. Criticisms of a Caruso, a Patti, or a Liszt, at the beginning of their careers, are sure to be full of the Ohs! and Ahs! of astonishment at the things the supremely great masters accomplish, and there will be careful descriptions of the amazing fluency, exactness and emotional control of their performances. But as days go on the critics take all these things for granted and write learned and extensive comments without the use of a single word of praise that can be serviceably lifted and quoted in a circular or an advertisement. One arrives after a while at the "that's all" or "nuff said" point of comment. But, after all, as the big manufacturers know—and this applies to the world of music just as directly as it applies to the manufacturing world—the repetition of a mere name, if it is repeated loud enough and often enough, is all the advertising anything ever needs, at least after the name of that thing is once known.

As one great advertiser is quoted as having said, "The main thing is to get the public to know whether a name is that of a brand of soap, a brand of oil, a pen, an automobile, a cigar lighter, or a bathing suit. After that is accomplished, all you have to do is to have the name in sight everywhere, in every place, all the time. And no matter how well the name is known, or how big the sale is, the moment you stop repeating it the sale falls off."

The same applies to the musician. The public needs only to know whether an artist is a singer, a pianist, a violinist, or what not, after which it will respond to persistent hammering, which will result in the same profitable sale of this sort of merchandise as it will of any other sort of merchandise.

August 2, 1928

RADIO PROGRAMS ON THE PACIFIC COAST

A visitor from the Pacific Coast recently brought some information regarding broadcasting conditions in Los Angeles and its vicinity that seemed to us spoiled Easterners rather astonishing. Somehow or other the impression seemed to prevail here in New York that broadcasting had become a matter largely of chain systems, and that the best that the great broadcasting companies of the East had to offer was being relayed throughout the entire United States, so that anyone in any of the numerous zones could tune in on offerings of the highest kind of music almost as often as we who live in New York and its vicinity.

Our visitor from the Pacific Coast stated that for the cultured Californian it was scarcely worthwhile to have a radio receiving set, so extremely few and far between were the really good programs. It was suggested that surely the Damrosch broadcastings and many other symphonic broadcastings must have been available, but this was denied, and it was stated categorically that there was scarcely anything in the Western broadcastings ever worthwhile. When the Easterner told the Westerner that he had enjoyed not only performances by the great symphony orchestras, but performances by the leading string quartets of the world and the great solo artists as well, the Westerner was obviously peeved, and said that the West was surely being badly treated and that the only chance the West had of hearing anything of that sort was the occasional visit of a great artist, or through phonographic reproductions, which, however, did not offer as wide a variety of program selection as could be wished for.

These statements came as a complete surprise, and the thing seemed so astonishing that it was indeed not easy to believe. It appears to be contradictory to what we have been reading in the newspapers and what also we have been told by speakers from the stations of the Eastern broadcasting companies. And if the Eastern broadcasting companies have not been connecting wires with the distant West one wonders why. Is it because the West is not progressive enough or lavish enough in its expenditures, or is it for some mechanical reason? The latter is not easy to believe; the problems of distant broadcasting having apparently been solved, and the chain system not a dream but a fact.

If the people of districts far distant from great metropolitan centers are actually being deprived of the sort of music that they should have, then radio is far less important than has been boasted. If it is true that almost none of the great music that is being broadcast in the East reaches the West, then radio's enormous influence for good which we have been told about is not fact but fiction, and a considerable step in advance is necessary before the ideal is attained. The ideal is, of course, music of the best sort for everybody. In other words, it should not be a matter of impossibility but merely of taste and individual choice. The receiving set owner should have it in his power to reach out and get great symphonic programs with reasonable frequency, and programs by the world's greatest artists and chamber music organizations as well.

If only the star advertising features are being broadcast on the great chains, then also the boast of the broadcasters is turned to naught, and instead of the radio being a great educational feature teaching our people to enjoy the highest of classic musical offerings, it is nothing but a matter of entertainment, for a great deal of what is offered by the leading advertising "hours" is of an extremely popular nature, none the less excellent for that, but still nothing for which it is possible to claim any particular educational value.

Variations

By the Editor-in-Chief

A young baritone who had just left his teacher's studio after three years of work, came to the MUSICAL COURIER offices to get advice on how to start his career. He began his speech by asking: "How can I succeed without winning a fortune in Wall Street, robbing a bank, or having an Oklahoma uncle leave me a few active oil gushers?"

Another visitor, somewhat unfeeling, overheard the young man's query and replied: "Well, steel workers and bricklayers are making more nowadays than most baritones."

The chap who put the question happened to be an unusually sensible sort, who readily realized the difficulties of his profession and admitted that the world did not owe him a living. We gave him what advice we could, but it consisted, we are afraid, only of the trite suggestions usual under the circumstances.

Those young musicians who begin a career by expecting someone else to start it for them, and come to the MUSICAL COURIER with a chip on their shoulder, have a set form of address something like this: "I have just finished my studies and it has cost my family a fortune. I have no money to pay for a recital, to give to a manager for launching me, or to advertise in the musical papers. The managers all tell me that they cannot use me if I have no reputation. Now, if I do not get engagements how can I make a reputation; and if I have no money, how can I give concerts, pay managers, and advertise? What am I to do, therefore?"

If the tirade is delivered testily enough—and it often is—we generally answer: "My dear young person, that is your problem, and not ours. We are not aware that we urged you to go into the musical profession."

Such musical molluscs always remind us of the youth who took his fledgeling compositions to Massenet and asked him to correct them. The master looked at them and said: "These things are very immature. How old are you?"

"Seventeen," was the answer.

"You must learn much more before you begin to write," admonished Massenet.

"But, maître, you composed when you were my age."

"Ah, yes, but I did not ask anyone how to do it."

Of course there was the example of Wagner, who continually asked for financial support so that he might have leisure for the creation of masterpieces. But he had written several to justify his demand.

A gentleman named Bugs Baer, who is professionally funny, and very funny at that, recently made a speech, in which he said that foreigners outtalk us in Europe and outsing us in America. Also he remarked that the foreign opera singers who visit these shores, "love to yodel in America. They could do it in Austria, too, but they would be paid off in Kronen, which is cooking money. . . . The opera singers will be back next season. None of them who ever sang Tosti's Good Bye to us really meant it."

Richard Strauss, considered artistically dead and buried these last ten years or so by most of the critical fraternity, celebrated his recent sixty-fifth birthday with the production of an opera, Helen in Egypt, which from all reliable accounts appears to be a success. Strauss has no right to revive himself and confound us critics so abominably.

A good American is one who could not be induced to subscribe for a symphony orchestra course but gladly paid forty dollars for a seat to see Signor Tunney batter the features of Monsieur Heeney for eleven rounds of fighting at the Yankee Stadium last week.

Tunney is said to have received \$500,000 for his share of the melee. Wagner got \$800 from his publishers for the score of Tristan and Isolde.

The recent breaks in the stock market remind Rene Devries of a story about William Jerome Travers, the late stuttering barker, whose host at Newport was pointing out to him the sights of the harbor at that famous resort.

"See that big double funnel steam yacht?" he asked Travers.

"Y-y-es."

"That's broker Gould's. See the white one with all the flags?"

"Y-y-es."

"That's broker Fiske's. The black ocean going yacht is broker Sage's. The one with the three masts is broker Jones'. The double decker is broker Hutch—"

"H-hold on," interrupted Travers, "where's the c-c-c-ustomers' yachts?"

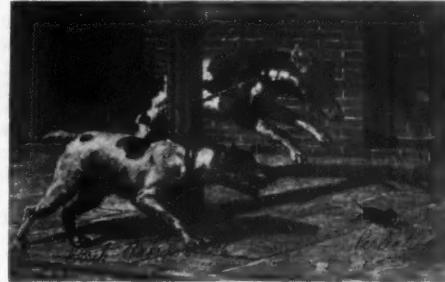
It is not difficult to tell the innocent bystanders from the guilty paid claque at the Opera. The i. b. applaud only when applause is deserved, and their features frequently wear an expression of pleasure.

"Of each one thousand persons who ask their friends for criticism, exactly one thousand are fishing for praise."—New York Telegram.

July has not made the world safer for anything but oysters and music critics.

In these days of revolver wielding women, we are waiting for an early morning domestic shooting that

THE LIONS AND THE MOUSE



Hot Springs, Va., July 25, 1928.

Dear Variations:

Gabrilowitsch has just sent me a picture postal copy of his essay entitled "Reflections inspired by mike-ing a Victor record of the Arensky Valse," which conveys such a fine moral for the young that I think you ought to have it for your column. It is concise and to the point, and, being an illustration, will doubtless make a wide appeal to readers of the MUSICAL COURIER.

Very sincerely yours,

Harold Bauer.

will give us a chance to say something about The Automatic at the Breakfast Table.

Before anyone else advises us to do so, we shall include in our summer reading, W. F. G. Swann's Electrodynamics of Moving Media, Ivan Wright's Farm Mortgage Financing, and Thomas E. Finneghan's The School Building Program for the City of Harrisburg.

Dr. Vizetelly declares that the average man has a vocabulary of 8,000 words. Evidently the good doctor never has heard an operatic star talking to the impresario after the singer's pet role has been assigned to her hated rival.

At a concert we once asked our predecessor on this paper, the late lamented James G. Huneker, what he thought of a new symphonic work which we had just heard premiered. He scratched his head and replied honestly: "I wish I knew."

List with the unemployed the specialist in Mendelssohn's piano music.

The world isn't such a bad place after all for no one has thought of giving summer performances of Parsifal in New York.

When great composers write a few dull pages such lapses only serve to emphasize the worth of their truly masterful works.

A sign of summer: "Studio For Rent."

American composers should remember what the

wise man said: "None can cure their harms by wailing them."

To judge by the length of the recital programs of some artists, their audiences might be supposed to harbor ambition for endurance records as listeners.

It is estimated that 1,250 more potatoes could be peeled each hour for eight years with the energy expended by those modernists who keep on explaining that the classics are dead and that romanticism in music is a relic of the twilight ages.

We read the other day that "whatever is acquired with the most difficulty is retained the longest." Is it? A long time ago and after eight years of intense and incessant study and practise we mastered Chopin's etude in thirds smoothly and even insouciantly. Then followed a considerable lapse in our faithful devotion to the piano. The other evening we suddenly tried to perform the Chopin piece in question. We felt like a horse walking on ice. And worse luck, now we are practising it again, with all the old slavish patience and humility, unmindful of other duties and of the fiendishly hot weather. To what end? We know not. Once a pianist, always in danger.

Diving operations will be undertaken some day by an enterprising American salvage firm which might find out that Bruennhilde returned the golden treasure to the Rhine.

In Kansas, so report runs, there is a man with a beard seventeen feet long. He could qualify easily as Ramfis in Aida, Wotan in the Ring operas, or Faust, in Act I, before Mephistopheles gives him the Steinach monkey gland treatment.

The span of life is growing longer but that is no excuse for the three-sonata recital.

No concert performer ever is as perfect as his family thinks him or as faulty as his rivals call him. And his real friends are those who continue to love him in spite of his successes.

It is a Chicago contributor who tells us that geniuses cannot remain unpenalized, "for sooner or later they all get to New York."

A boy of eight led a gang that robbed a store in a Connecticut town, proving that great infant prodigies exist also outside of music.

Bizet on Italian composers: "After reserving two-thirds of Norma, four numbers of Puritani, three of Sonnambula, two acts of Rigoletto, one act of Trovatore, and perhaps one-half of Traviata, adding to these Don Pasquale, you may throw away the rest on the rubbish heap. As regards Rossini, he has written his William Tell, his sun; one act of Otello, The Barber of Seville; for the sake of those we will pardon him for his horrible Semiramide and all his other sins. . . . Verdi is no longer Italian; he wants to play Wagner. . . . He has lost his old faults, but without retaining his good qualities. . . . There's neither head nor tail to that. . . . He is anxious to create a 'Style,' and doesn't get beyond mere pretensions. . . . It is intolerable. . . . absolutely deplorable."

There is some cause for thanks because the inventors of American dances seem to be at the end of their resourcefulness in the devising of further new fantastic steps, writhings, wigglings, contortions, and muscle stretchings. Dancing seems to have simmered down to the staid one step, the decorous fox trot, the moss covered waltz, and an occasional tango, which with most dancers is nothing more than a timorous tiptoed promenade. This terpsichorean hiatus is alarming, for no one knows what is likely to break forth as the next fashion in the American dance.

A new degree is to be given by universities to eminent modernistic composers. It will be called Doctor of Music.

The forty acres of ground which constitute Ravinia Park, at Chicago, made us think of them as the great opera spaces of the West.

LEONARD LIEBLING.

Tuning in With Europe

Ernest Newman in a recent article in the London Daily Telegraph pronounced the doom of musical modernism. For the past fifteen years or so he has been shooting holes into the horrid imp; the time has now come to proclaim his death. Mr. Newman does it, while jumping about on the corpse, as it were, to make sure. "The tide," he exults, "is on the turn," and then cites, with an I told you so, a prophetic article written in 1914.

"Has either Schönberg or any of his followers," he continues, "produced during that period (i. e., since 1914) a single work that the generality of music-lovers the world over has found acceptable? Who can be surprised if impatient people everywhere are asking when Schönberg's too, too promissory notes are going to be redeemed? We cannot, we protest, go on renewing them for ever. Either he must settle them, or a substantial part of them, or be declared bankrupt. Our patience is about exhausted."

* * *

Why Hit a Fellow When He's Down?

Methinks he doth protest too much. If Schönberg, Stravinsky, Bartók *et al* are finished, unmasked by the critics, turned down by the public, why get angry at them? If "music-lovers the world over" have not found their works "acceptable," why, that's that. Are these composers to be prevented, on that account, from reducing the world's supply of music-paper, and are enterprising publishers to be enjoined from printing their stuff? Surely Schönberg and his "followers" have just as much right to publish a score and say "This is my idea of music" as Mr. Newman has to assert that Wolf is a greater song writer than Schubert, with the implication that that is his idea of musical criticism.

But who is any critic to call on any composer to redeem his "promissory notes"? Surely a composer who publishes a work does not do so with the notion of giving a promise either to the public in general, or to the critics in particular. What he does is to say, in effect: "Here is a piece of music. Take it or leave it. It is the best I have been able to do." Does any craftsman or manufacturer, offering his product for sale, sell it, by implication, a promise to do better next time? If the public finds the composition "promising" it is its own affair; if it swallows it as a masterpiece, only to find out that it has swallowed a dud, that, too, is its own affair. What is wrong, in either case, is the public's judgment, not the composer's works.

* * *

Not Acceptable

The trouble seems to be, not that Schönberg and Stravinsky have written these works, but that, despite the critics, people still listen to them. Mr. Newman may declare these men bankrupt, yet the patience of their public, apparently, is far from exhausted. The public as a whole may not have found their works "acceptable," just as the public as a whole did not find Beethoven's last quartets so even half a century after his death. This does not prove that Schönberg and Stravinsky are Beethovens; nor does it prove that they are not. The public's attitude, swayed as it is by critics and "experts," proves nothing at all.

* * *

No Revolutions Today

Mr. Newman, who presumably is all against revolutions, complains that the modernists' revolution did not "come off." "A revolution that never gets any further than the conspirators' club is hardly to be taken seriously." But where is the conspirators' club? Has Mr. Newman ever spoken to Stravinsky about Schönberg or to Schönberg about Stravinsky? Surely his invective against them is honeyed praise compared with their opinions of each other. Who invented the Modern Movement, the "isms," the revolutions, if not the critics themselves? It is they who label every composer striving, sincerely or otherwise, for originality a Bolshevik. And ten years later when they discover that he is the merest Fabian, they blame him for having failed to explode his bomb.

The bomb, in fact, never existed. No serious modern is without his sacred traditions. Schönberg adores his Beethoven, Stravinsky his Glinka. If Stravinsky pretends to be indifferent to Beethoven it is either an affectation or a publicity hoax, or it is a defense mechanism for which the explanation must be found in the kind (not the quality) of music he writes.

* * *

Caveat Emptor

It will not do to quote Mr. Diaghileff railing against the "old German idols" or calling Beethoven a mummy. Mr. Diaghileff is a showman, not a composer. He wishes to sell his goods, and if he

manages to sell them he is entitled to the profit. Nor can we take the word of Paul Dukas and Florent Schmitt for it that the "radicals" have lost out in France. Have they themselves succeeded in being found "acceptable" by the world at large? Neither they nor the modernists may have produced anything but ephemeral fashions, but still we prefer the fashions of yesterday to those of the day before.

* * *

Whatever the ultimate judgment on the contemporary composers may be, one thing seems certain: they are not going to improve their output by following the critics' advice. Nor would these "bankrupts" help the cause of music by shutting up shop. The best way they can do is to search and to blaze the way. Which is what the best of them are doing now.

C. S.

WHO IS THIS VIOLINIST?

Not that he was, when first we met, old enough for that title, for he was just a boy—a talented boy to be sure. Young as he was, he had already made a name for himself on the Continent, and so much of a sensation that his fame had extended to London. So much impressed was a leading impresario of the time with the reports that reached him, that he went over to wherever the boy was appearing, to hear and judge for himself. That the verdict was a favorable one may be taken for granted, as a contract was at once entered upon by which the London manager had the sole management and control of Master Violinist for a lengthy period. Of course that meant appearances in London and the provinces, with every effort put forth for a future that should be not only brilliant, but also lasting.

From the age of six years, our young violinist had studied with qualified teachers. At the age of ten his qualifications brought him to the tuition of one of Europe's best known teachers of violin, and such was his talent that in two more years, at the age of twelve, he made his debut, which was followed by a tour in Germany that was a foundation for the successful career he has since maintained. London was taken by storm; he became the success of the season. That a lad of sixteen could be so mature in his playing of an instrument which above all others calls for practice and experience of years, was ever a matter of surprise and comment. But then it must be remembered, he was born a violinist!

While his impresario was carefully arranging the details of his public life, it must not be supposed that his education was being neglected. Taking Master Violinist into his own home, the boy had the advantage of a refined, well arranged English home, at a charming country place where studies could be carried on, but where recreation, with much out-of-door life, could be enjoyed. His life was carefully arranged. Plenty of study; plenty of work at the violin—but that was never a task to this enthusiastic youth. He was born a violinist. Public and private engagements flowed to his manager, who spared no effort in carrying out his plans for not only the present, but also future successes.

After a year or so in England came the American engagement. Naturally, his impresario accompanied him, as did also the boy's father. The sea voyage was a new experience, one he greatly enjoyed and gained from. One evening he played in the dining salon, to the great enjoyment of all who heard him. He had no "airs," he simply stood up and played.

His success was immediate here; in fact his success is great wherever he has played, which means in many parts of the world. And now he makes his home here, calls himself an American, and can be called Mr. Violinist truthfully.

To his original London impresario he owes a great deal. Few youths are taken into homes and made one of the family. The mental and physical training could not have been attained in any other way. Does Mr. Violinist realize this and give thanks? He does not, and never did! Such is life and the uncertainty of human nature. No wonder managers and teachers are beginning to learn that they cannot expect gratitude or payment from youthful geniuses after they succeed, but must demand money for their time as they give it.

DO AMERICANS WANT IT?

George Blumenthal is planning to give America the four operas of the Nibelungen Ring as Wagner wrote them, minus the cuts that have become traditional. A season of Wagner thus given will be offered to New York in January. Will New York, or any other American city, approve of this plan? Mr. Blumenthal is prepared to cut the operas in the usual manner if there is a demand for it, but will try out the four works in their entirety, after which he will be able to abide by the public's manifest wish and taste. The trial is important and will prove

News Flashes

Die Meistersinger at Cincinnati

(By special telegram to the Musical Courier)

Cincinnati, Ohio, July 31.—The climax of the Cincinnati Zoo Opera season was reached tonight in a magnificent production of *Die Meistersinger* which is unique in musical history because it is the first all-American cast to sing this opera. It was a tremendous success, the enthusiastic throng shouting its acclaim of Director Van Grove and his opera company. Leading roles were brilliantly sung by Fred Patton, Henri Scott, Forrest Lamont, Robert Ringling, Herbert Gould, Albert Mahler, Elizabeth Amsden and Constance Eberhardt. The house is sold out for the week.

M. D.

Pizzetti's Opera at the Colon

(By special cable to the Musical Courier)

Buenos Aires, July 28.—Last night at the Colon, Pizzetti's *Fra Gherardo* had its première here. The work was given its first hearing at La Scala last spring under Toscanini and will be presented at the Metropolitan next winter. Conductor Serafin prepared and conducted the opera with his usual enthusiasm and zeal for which the public warmly repaid him with long applause. The new opera was received with much success and there were many ovations during the evening. The role of *Fra Gherardo* was sung by Frederick Jagel, young American tenor, who scored high and was applauded to the echo. Others in the cast were: Florica Cristoforun, soprano of La Scala, who created the role in Milan; Luisa Bertana, and Ezio Pinza, basso of the Metropolitan. The critics spoke very favorably of the new work and impresario Scotto has promised many repetitions.

B.

Harrison M. Wild Resigns

News comes from Chicago that Harrison M. Wild has announced his resignation as conductor of the Chicago Apollo Club after thirty years at that post. His successor is Edgar Nelson, president of the Bush Conservatory of Music. For twenty-nine years Wild conducted the Chicago Mendelssohn Club and has been organist and choirmaster at the Grace Episcopal Church in Chicago for twenty-three years.

Roselle's Success as Turandot at Verona

Cable advises from Verona, Italy, mention the tremendous success there of Anne Roselle in *Turandot* on July 28. The opera season is under the direction of Zenatello.

whether or not we are the musical people we sometimes boast of being, or not.

CLEVELAND INSTITUTE ISSUES CATALOGUE

The 1928-1929 catalogue of the Cleveland Institute has just been issued and gives promise of an even more active and useful season than in the past. At the head of the faculty list, as director, is the name of Mrs. Franklyn B. Sanders, who has done so much to make this school successful, and the names of faculty members that follow indicate that there are many prominent musicians engaged in advancing the interests of music and youth in Cleveland and the surrounding territory which brings pupils to this famous institution. In its seventy pages, with the aid of much data and many illustrations, the catalogue tells a story of eight years of growth that is altogether extraordinary. The Institute is doing a highly useful and important work in the middle west, and one is tempted to utter the heartfelt and evidently unnecessary wish—Long may it thrive!

H. GODFREY TURNER

Regret will be felt at the sudden passing last week of H. Godfrey Turner, known both as the husband of Maud Powell and as her most successful manager, as well as the manager of other successful artists. Mr. Turner was early trained in the mysteries of management through his connection with the theaters of his native city, London. So far as is now recalled, his first venture in the musical field was with the Sousa Band, of which he was traveling manager during its first tour of England. Mr. Turner became a permanent resident of the United States many years ago. He had numerous friends who will mourn his death.

Hollywood Bowl Concerts

(Continued from page 7)

the new shell designed by Lloyd Wright on the lines of the sounding board of a stringed instrument.

The second night of Albert Coates' conducting at the Bowl deepened the impression made by this British-Russian conductor with the imposing physique, not only as a conductor but as a builder of programs. The program opened with the romantic Overture to *Euryanthe*, by Carl Von Weber. The chief interest of the list came next, Vaughn Williams' London Symphony, which Sir Henry Wood also conducted when he was at the Bowl. It brought the enthusiastic cheers and bravos which marked the first program. The second half opened with a work new to the Bowl, Wagner's *Faust* Overture. The old favorite, *Prelude and Love Death* from *Tristan* and *Isolde* closed the program which was shorter than usual but was of intense enjoyment to the audience of approximately 15,000 people.

The third concert was solo night. The guest soloist, Mina Hager, American contralto, was greeted by about 20,000 friendly and sympathetic listeners. Her first number was Pergolesi's *Slave Regina*, which had not been sung before at the Bowl. From her first note she demonstrated the beauty of her voice and the intelligence of her art. Coates held the orchestra to the necessary support which did not overshadow the singer.

The orchestral part of the program consisted of the third *Lenore* overture by Beethoven which opened the concert, the last movement of the *Scheherazade* Suite by Rimsky-Korsakoff, and closing with Respighi's *Symphonic Poem*, *The Fountains of Rome*.

Saturday night, popular night, brought a huge crowd. The *Bridal Procession* from *The Golden Cockerel* (Rimsky-Korsakoff) opened the evening's program, followed by a novelty to Los Angeles, *Sicilienne* from the Bach Sonata in E flat arranged by Gevaert, with a charming oboe solo by Henri de Busscher. This was conducted by Coates with a simplicity and clarity that were delightful. Following it came Tchaikovsky's ever popular Nutcracker Suite; the Ride of the Valkyries, by Wagner, closed the first half of the program. The second half opened with the Song of the Volga Boatmen. It was given a remarkable presentation and the hearers could almost visualize the straining muscles and sense the fatalism of the overworked Russian peasant. Another favorite followed this number, Mendelssohn's Scherzo from his incidental music for *The Midsummer Night's Dream*. Strauss' waltz, *Roses from the South*, proved popular, and also the closing number, *The Overture to Tannhäuser*. It was noticeable that in all of his interpretations Coates differed from his predecessors, this being particularly so in the opening number. The orchestra responds to him as if the association were a matter of years instead of days.

B. L. H.

Malkin the Beethoven Symphony's First Cellist

According to an announcement made by Georges Zaslawsky, conductor, Joseph Malkin will lead the cello section of the Beethoven Symphony Orchestra in its coming season. Mr. Malkin, who has been leading cellist with the Boston, State and New York Symphony orchestras, will also have a solo appearance with the orchestra.

It is further announced that Alexander Brailowsky, distinguished Russian pianist, will make his only New York appearance with orchestra next season with Mr. Zaslawsky's organization.

Pennsylvania Grand Opera to Give King's Henchman

Francesco Pelosi, director general of the Pennsylvania Grand Opera Company, announces that in addition to the Philadelphia grand opera season, which includes twelve subscription and two matinee performances, the company has just secured permission from George Fischer & Company to produce Deems Taylor's *The King's Henchman* from coast to coast. The world premiere of this work was given by the Metropolitan Opera Company in New

York on January 17, 1926, and aroused great interest throughout the country.

Mr. Pelosi states that preparations now are under way for the painting of the scenery and the designing of the costumes. The company will have a large orchestra, an especially trained chorus, and prominent artists for the principal roles.

Foreign News in Brief

STILL ANOTHER STRAUSS OPERA

VIENNA.—Richard Strauss has already begun work on a new opera, again on a text by Hofmannsthal, called *Arabella*. It is a comic opera and plays in Vienna in the sixties. B.

MODERN MUSIC IN PALESTINE

LONDON.—The Society for New Music in Palestine has given fourteen concerts during the first year of its existence. Among the composers whose works were performed are Arnold Schönberg, Anton von Webern, J. M. Hauer, Franz Schreker and a composer, Sandberg, who lives in Jerusalem. The Society is planning to become the Palestine section of the International Society for Contemporary Music. M. S.

LONDON PHILHARMONIC ANNOUNCES PLANS

LONDON.—The Royal Philharmonic Society has announced eight subscription concerts for its 117th season, the same number as last year. The conductors are all British and include Sir Landon Ronald, Sir Hamilton Harty, Sir Thomas Beecham, John Barbirolli, Basil Cameron, Albert Coates and Sir Henry Wood. The soloists so far announced are Alfred Cortot, Nicolas Medtner and Artur Schnabel, pianists; Arthur Catterall, violinist; and Alexander Barjansky, cellist. M. S.

TOKIO HONORS SCHUBERT

LONDON.—In Tokio (Japan) an official commemoration of Schubert's centenary was held. The program included orchestral works (the C major symphony and music from *Rosamunde*), chamber music and songs. The conductor was Hidekaro Konoye. M. S.

GEORGE ANTHEIL'S OPERA TO BE PRODUCED

VIENNA.—George Antheil's opera, *Glare*, for which he has also written the libretto, has been accepted for publication by the Universal Edition of Vienna. The work will have its première in the autumn. B.

D'ALBERT'S NEW OPERA TO HAVE LEIPSIC PREMIÈRE

LEIPSIC.—The Black Orchid, Eugen d'Albert's new opera, will have its first public performance in the New Theater here next season. A.

NEXT SEASON'S OPERATIC NOVELTIES FOR BERLIN

BERLIN.—The programs of the three opera houses have now been completed for the next season. At the Staatsoper Unter den Linden will be heard Richard Strauss' Egyptian Helen, Franz Schreker's Singing Devil, Ernst Krenek's Orpheus and Eurydice, Giordano's Andrea Chenier and Herold Berlioz's Trojans. The Staatsoper am Platz der Republik will bring out Cimarosa's Secret Marriage, Krenek's three one-act operas, Dictator, Kingdom and Champion Boxer (Heavyweight), Kurt Weill's Mahogany, Ravel's Spanish Hour, and an as yet unknown new work by Paul Hindemith. At the Municipal Opera the novelties will comprise Julius Bittner's Mondnacht (a world première), Verdi's Don Carlos and Simone Boccanegra, Wolf-Ferrari's Sly, Schreker's Irrelohe, Kurt Weill's The Czar Permits Himself to be Photographed, Schubert's Weiberverschwörung (The Domestic War) and Rosamunde, which will be performed as a ballet. T.

Activities of Bertha Vaughn Artists

Mary Teitsworth, soprano, and Ivan Edwardes, tenor, artist-pupils of Bertha Vaughn, vocal teacher of Los Angeles, were soloists recently at the Woman's Lyric Club

Movie Music and Tabloid Opera at Baden-Baden Festival

(Continued from page 7)

was held simultaneously with it. This national movement, under Prof. Fritz Jöde, closely bound up with the German

youth movements generally, is in some respects analogous to our own community singing, but with a difference. Jöde does not confine his efforts to the singing of easy folksongs in slothful unison, but he shows young musical people how they can learn to sing—on the spot, as it were—part-songs and canons, and compositions especially written for such impromptu performances by modern composers such as Ludwig Weber, Wilhelm Maler and Paul Hindemith. The participants of the festival took part in the "singing lessons" with real gusto, so that nearly everybody took an active part in the festival.

This indeed, is one of the outstanding positive benefits of the unique event, and it is characteristic of Germany that an essentially non-professional movement like this is quickly taken up by the profession, and that it becomes not merely reproductive but creative as well. The fusion of amateurism and professionalism is looked upon as a new and invigorating element in German music.

Elsa Thalheimer.



SOME OF THE COMPOSERS OF THE BADEN-BADEN FESTIVAL.
(1) Philipp Jarnach, (2) Hermann Reutter, (3) Fidelio Finke

in a performance of Harriet Ware's Undine, and both won high praise from the press.

A Pacific Coast paper declared that Miss Teitsworth possesses a voice of exceptional tonal beauty and purity and must be reckoned as one of Southern California's most promising vocal artists, and that Mr. Edwardes is an admirably voiced, well qualified singer; while the Los Angeles Times said of Miss Teitsworth, "her intonation is without fault and her singing possesses both sweetness and power," and of Mr. Edwardes, "he sang with grace and charm." Miss Teitsworth also appeared as soloist with the Wa Wan Club, the Macmen Club and the Hollywood Rotary Club, and Mr. Edwardes was soloist at the Pacific Palisades and also in the Bach Passion with the Los Angeles Oratorio Society.

Other pupils of Miss Vaughn who are also active are Hedda Hegstad, who sang the role of the Narrator in the Blessed Damozel with the Los Angeles Philharmonic Orchestra, and also gave concerts in Ventura, Parlier and Sanger; Hilda Augspurger, who won the Eisteddfod finals, and Annina Mueller, who appeared as soloist with the California Instrumental Trio.

Musical Courier Forum

William J. Reddick Explains His Position

New York, July 23, 1928.

To the Musical Courier:

I have just read an editorial in the MUSICAL COURIER which is apparently a protest against the policy of The Friends of Music for not retaining me to succeed Stephen Townsend as chorus master, presumably because I have been assistant chorus master for the past three years. I shall appreciate it if you will correct the impression of any resentment on my part toward the Society of the Friends of Music, for I left there of my own volition and entertain the friendliest relationship towards Mrs. Lanier, Mr. Bodanzky, and the society itself. Both Mr. Bodanzky and Mrs. Lanier have been very kind to me in many ways, and while I regret that they did not see fit to give me an opportunity to display my ability in the training of the chorus, I recognize the fact that they have the right to their own decision.

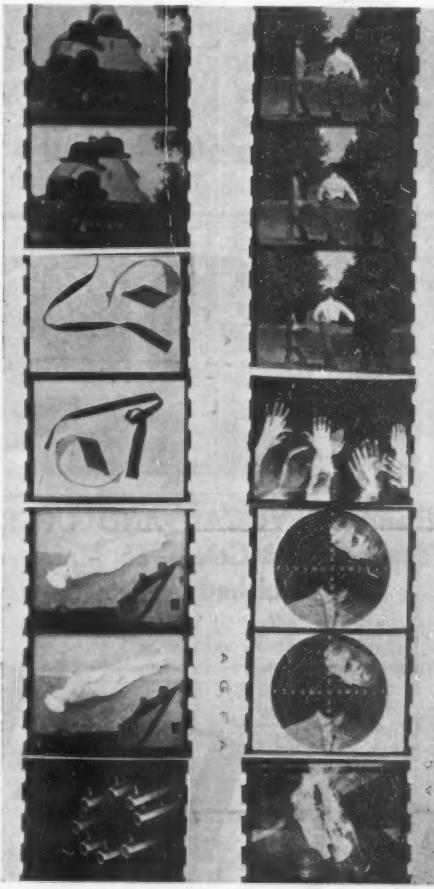
In a letter to a member of your staff I remarked, in connection with this subject, that "it is a hell of a thing to be an American musician in New York" not dreaming that it would be made the subject of an editorial. I do feel that Americans are often deprived of opportunities in favor of foreigners, but I do not wish to be made the subject of a protest over it, as I have all I can do, and have not been discriminated against very often. My real reason for resigning from the Society of the Friends of Music was that operatic conducting will take a great deal of my time. I foresaw no future with the Society that would justify my giving up other opportunities for it.

Thanking you for publishing this letter, I am

Very cordially yours,
(Signed) WILLIAM J. REDDICK.

England Hears Grainger's Children's March

Gordon Bryant and Victor Hely-Hutchinson, pianists, recently played Percy Grainger's Children's March over the radio with the Wireless Military Band of London and created such an excellent impression that many requests were received for a repetition of the performance.



SOME STILLS FROM PAUL HINDEMITH'S MUSICAL FILM, ANIMATED OBJECTS, which was just produced in Baden-Baden at the chamber music festival

"The Top of the Ladder Is Never Too Crowded for Real Talent," Says Estelle Liebling

Interviewed in Regard to Her Two Pupils Who Have Just Been Engaged by the Metropolitan and Chicago Opera Companies, Respectively, This Well Known Vocal Teacher and Coach Discourses at Length on the Reasons for Success and Failure—Her Many Artist-Students Before the Public an Ample Proof of Her Teaching Efficiency

It is a normal and natural instinct to have ambition. Most of us have it to a degree which makes only the highest achievements our goal. A few of us achieve this goal, others fall by the wayside, and still a few others are wise and are satisfied with a moderate success.

The recent announcement of the engagement of Jane Carroll by the Metropolitan Opera Company, and of Patricia O'Connell for the Chicago Civic Opera Company brought forcibly to our attention the fact that a "few of us achieve the goal." Both Miss Carroll and Miss O'Connell are pupils of Estelle Liebling, so it is natural that we should have turned to her for an expression of the accomplishments of the two artists.

"I know for what you come," graciously greeted Miss Liebling as we stepped into her beautiful and spacious studio; "you want to know something about Jane and Patricia!"

"That is really a very logical fact," was our quick reply, "since the musical world is most interested in the previous careers of these young ladies. You will not mind telling us how it was that they made their way to the heights?"

"You will be interested to know that Miss Carroll had no previous operatic experience before joining the Metropolitan; her field was comic opera. The last role she had was Huguette in *The Vagabond King*. Miss O'Connell is with the St. Louis Municipal Opera this summer, singing a different role every week, and prior to that she sang in *The Student Prince* and *My Princess*."

SIMILARITY OF COMIC AND GRAND OPERA

"Is it because these young ladies are unusually talented that they were able to jump from comic to grand opera?" we queried surprisedly.

"Both are gifted and have unusually lovely voices," answered Miss Liebling, "but the step from comic into grand opera is not such an amazing feat when you realize that the stage technic underlying comic and grand opera is

the same. The fundamental principles of stage deportment are alike in all branches of the drama. There is not a tremendous difference between opera and operetta, except that operatic acting is on a broader line. Take the Three Musketeers for example! There is not a thing which D'Artagnan would do differently had the Three Musketeers been made into a grand opera instead of a comic one. Acting is acting, and the talent and intelligence of the actor make it possible for him to adopt what he learns on one stage and in one part to another stage and to other parts. I have been told that Jéricha began her career on the comic opera stage. Surely no one could have a more sweeping dramatic line than she, now that she is singing grand opera.

"In European opera companies, the opera singer is called upon to sing many light operas like the *Fledermaus* and the *Beggar Student*. There are various classes of operetta, but when a singer gets to the point where she is singing music by Friml and Romberg and Lehár and Kalman, she is already interpreting music of wide scope for which a real voice and a broad singing line are required.

"I am not saying that every singer who has sung operetta can enter the grand opera field. But, young American singers of talent, properly equipped, properly trained and with sufficient stage experience to keep them from being misuses to stage managers, have a splendid chance in America to go far in the musical profession. While they are gaining their stage experience and incidentally earning their livelihood as they go along, they have an opportunity to study operatic roles and languages. I have never felt that it is necessary to live in a foreign country to learn a foreign language. Languages can be learned wherever one happens to be from good language teachers."

"When they are ready with a role, they have an opportunity in the studios of their teachers to rehearse with other equally ambitious students, who also are studying operatic roles."

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"So," we summed up, "the plan is to go on the light opera stage, earn your own living and quietly equip yourself with the necessary vocal and musical education, while you are gaining your stage experience!"

"Exactly," nodded Miss Liebling. "And such an existence makes for character building. Many young people have not the necessary funds for extensive study. It is better for them to earn their way as they go along, than to accept financial help from others. It will give them a far greater satisfaction later when they contemplate their achievements."

OPPORTUNITIES FOR ALL

"When one regards the musical profession from your angle, the field of opportunity widens, Miss Liebling," we presumed.

"It is only fair that it should," smiled our gracious hostess; "there really is a place for everyone. I do not by any means say that everyone who chooses the musical profession will make a great career simply because there are opportunities . . . that would be an impossibility, but



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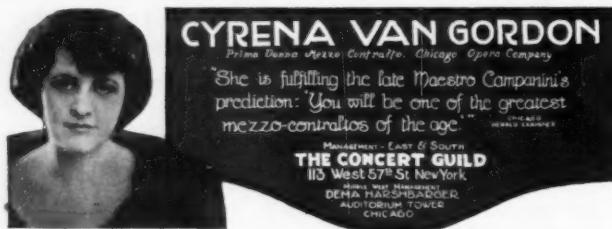
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I do say that there is room for many. Some claim that the music field is too crowded; it is never too crowded for a good artist. It is not right to oneself, however, to think that one is artistically valueless if the top step of the ladder is not reached. In all structures which reach to a great height, the bottom is broad but the apex is narrow. There is room for only a few on top, but there are many spots on the way up where one can have a very enviable, happy and remunerative existence.

"Compare the musical with other professions! Every medical student does not necessarily become a Mayo nor does every young lawyer end by being an Elihu Root. Still we have thousands of talented and successful lawyers and doctors. In the business world, although we all stand in admiration before Saks' and Altman's and Wanamaker's, think of the thousands of enchanting shops in the side streets!

"There are many opportunities. I feel that the operetta, the hundreds of moving picture theaters which are producing very artistic musical programs, and are always directed by skilled conductors, and also the radio are three fields which hold the cup of real opportunity for the musician in America today. When I say musician, I mean musician. No one has a right to enter the musical profession who is not a musician. There are degrees of musicianship, but I honestly think no teacher should encourage a young person to embark on a musical career who has not a fair amount of musical talent. Take the radio! You cannot last a day there if you are not musical. The programs are in the hands of musical experts who demand sight reading, rhythm, phrasing, style and perfect intonation."

At that moment Miss Liebling was called to the phone and we had a few moments to observe the beautiful surroundings. The studio is one of those rare things of today, a very large room. For this reason Miss Liebling has been able to ornament it with wrought iron importations many of which were recognized as Venetian. There is one type of iron and copper jardiniere which is only found in the north of Italy and which the writer remembers well as gracing some of the beautiful Venetian homes. Countless photographs of prominent musicians graced the tables, and oil paintings decorated the walls. The two French doors opened into a veritable delight—a terraced garden, from the walls of which hung graceful vines. Comfortable-looking swings and chairs were most invitingly arranged around the garden—in the center of which a fountain and some shrubbery made the heat of the sultry day fade from our consciousness. What an ideal home for the great art of music!

REASONS FOR ARTISTIC FAILURES

As Miss Liebling returned to the room she had recaught the thread of our conversation as if she had never been interrupted, immediately proceeding with the very significant statement: "There are always very definite reasons when a young student does not succeed. I find that if one

(Continued on page 23)

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of these comes to me and relates several disappointments and a failure to be accepted by managers there is usually a lack of real talent or inadequate preparation. The case can easily be diagnosed by anyone of experience and the fault lies imminently with the student. Producers are constantly looking for talent."

This last statement was said to the accompaniment of some lovely young voices singing that tuneful melody, Carmé. As we looked inquisitively at Miss Liebling she smiled and explained: "Those are some of my girls who are learning a new ensemble arrangement I made of the Neapolitan song, preparing it for an audition which they will have tomorrow."

"You are in favor of ensemble singing?"

"Ensemble singing is very valuable. It is wonderful experience from the theoretical, as well as vocal, side of music. I have trained groups of from three to twelve members each; the largest group was one of twenty voices which I prepared as a special request from the New York Strand Theater. This group which you hear is expecting to appear in one of the early fall productions."

AMONG THE MANY

"Of course you must be proud of them, Miss Liebling, and there are, no doubt, many individual talents in whom you are deeply interested; perhaps you would mention a few who are at present outstanding?"

"I won't do that, because I love them all," Miss Liebling replied.

But while she was out of the room, photographs had been noticed of Beatrice Belkin, Roxy's coloratura; Jessica Dragonet, the Philco Radio Girl; Yvonne d'Arle, prima donna of the Three Musketeers; Hope Hampton, Queenie Smith, Constance Carpenter, Mary Lawlor, Frieda Hempel, Joan Ruth.

"Do you know the hardest workers are the ones who have always achieved the most?" mused Miss Liebling. "They realize that you cannot remain at a standstill in a career without retrograding."

"Who, Miss Liebling," we dared to ask, "is the greatest worker of them all?"

"Galli-Curci," was the instant reply. "She is an indefatigable worker, a serious thinker, a deep musician, a great woman and so modest. At the end of each season, instead of resting upon her laurels, satisfied, a search begins for new material for her program. No amount of trouble is spared to unearth rare, old arias. Libraries are finely combed for unsung songs. A part of each day is set aside all summer long for practice and study and fearless self-criticism. A great artist and such a sweet woman!"

Upon inquiring from Miss Liebling if she were taking a deserved rest during the summer she replied that she felt it unfair to leave the city during the summer as many from out-of-town found in these months the only opportunity to study with her, and that she did not like to refuse them. And we were quite convinced of this fact when on stepping into the lobby a gay array of young girls affectionately greeted her.

Gabrilowitsch Leads High School Summer Camp Orchestra

July 15 marked the appearance of Ossip Gabrilowitsch as guest conductor of the National High School Summer Camp Orchestra at the Interlochen Bowl. Before a vast audience seated under the pine trees, with the air delightfully cool, Gabrilowitsch raised his baton over the one hundred and twenty piece orchestra of eager youthful players ready to respond with their best to the demands of this great musician, who inspires every one to do his best. The Tannhäuser Overture was rendered with precision of attack, superb color and dramatic climaxes. Particularly fine was the difficult horn opening. After the overture came the first symphony of Beethoven of which Gabrilowitsch's reading was dignified and marked with classic simplicity, and the orchestra played as if inspired by the great Beethoven himself.

The soloist of the evening was Hans Pick, cellist, who played the D major concerto by Haydn. Mr. Pick adequately met the demands of this difficult cello concerto, and his very lovely tone and his impeccable technic mark him as one of the finest cellists now in America.

The final number on the program, March Slav, marked the conclusion of an interesting program beautifully rendered, and one which, judging by the enthusiastic acclaim of the audience, satisfied the most critical.

Joseph E. Maddy must be given great credit for his careful preparation of the orchestral program, and he shared in the honors accorded the orchestra and Gabrilowitsch.

Among the distinguished guests present, who expressed their wonder at, and appreciation of, the performance, were Mr. and Mrs. William Arms Fisher, of Boston; Mrs. Gertrude Seiberling, past president of the National Federation of Music Clubs; Mrs. Mary Willing Megley, prominent choral conductor of Toledo; Dean Peter Lutkin; Howard Hanson, director of the Eastman School of Music at Rochester, N. Y., and guest conductor for the week of July 16; Earl V. Moore, director of the University School of Music at Ann Arbor, Mich., and Mrs. Moore, and Mrs. Clara Clemens Gabrilowitsch.

Berkshire Playhouse Trio Gives Concert

At the Playhouse-in-the-Hills at Cummington, Mass., the Berkshire Playhouse Trio, members of which are James Friskin, piano; Hugo Kortschak, violin, and Emmeran Stoerher, cello, gave a chamber concert on July 15. The program included the Beethoven Trio in D major, op. 70; sonata for piano and violin, by Faure, op. 13, and Brahms' Trio in C minor, op. 101.

Previous to the assembling of the trio for summer recitals, some of the members traveled extensively. Mr. Kortschak was abroad, where he visited his daughter in London and his father in Graz, and also had the pleasure of seeing Hugo Heermann in Ischl and Sevcik in Pisek.

Frederick Jagel Married

Word comes from London of the recent marriage there of Frederick Jagel, Metropolitan Opera tenor, and Nancy Weir, a Scotch dramatic soprano, whom he met while both were singing in opera in Italy. Before coming to New York in the fall to rejoin the opera, Mr. Jagel will sing at the Colon in Buenos Aires.

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Music Notes From Coast to Coast

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Evansville, Ind. A talented little pupil of Addie Kestner Millis received the honor of having her composition, Spanish Serenade, played by Loew's Victory Theater orchestra. Rosella Goldman is only thirteen years of age but great things are already predicted for her. The piece was warmly received and the little girl was called to the stage and introduced as "the youngest composer whose work had been performed by an orchestra." Her talent also extends to literary matters, as she has contributed a weekly serial for one of the school papers for the last year. Mrs. Millis has been most interested in the progress of the child. W.

Grand Rapids, Mich. The music season has closed, and teachers and pupils are taking a much-needed rest. A program of merit was given by the pupils of Ellen Kinsman Mann, of Chicago and Grand Rapids, at Thornwood Farms, the country estate of Mr. and Mrs. B. S. Warren. Those taking part were: Mrs. Warren, Mrs. Henry Palmer, Florence Caro Lindley and Florence Williams, sopranos; Mrs. Frank Montelius and Mrs. William Jacobitz, contraltos; H. H. Woltjer, tenor, and Emmet Friar, baritone.

Augusta Rasch Hake presented Jean VandenBerg and Ruth Bell in a piano recital in the St. Cecilia studio. They were assisted by Florence Williams, soprano, and Charles Bell, violinist. Mrs. Hake also gave a recital of her younger pupils, seventeen taking part.

The graduation recital of the Grand Rapids Conservatory of Music was held in the St. Cecilia auditorium. The graduates were Mrs. Hibbard Hale, piano pupil of Oscar Cress; Mrs. Gerrit Van Ringelstein and Oliver C. Keller, violin pupils of Karl Wecker, and Genevieve de Young, vocal pupil of Jurien Hockstra. Mrs. Keller, Mrs. Hale, Mr. Cress and Ruth Pellegrin assisted at the piano. Mr. Cress made the presentation of diplomas, teachers' certificates, and certificates of award. Miss de Young gave a recital a few days later at the Pantlind Hotel, assisted by Paul Nielsen, violinist of Kalamazoo. Mr. and Mrs. Cress are spending the summer abroad, visiting centers of musical interest and attending music festivals.

Reese Veatch presented fifteen of his vocal students in recital in the St. Cecilia studio. Those taking part were Rhea Willschefski, Josephine VanderWerf, Athena Stuit, Mrs. William B. Klinesteker, Mrs. Ray Sadler, Mrs. Floyd Walton, Mrs. Bonnie Fuller Reed, Mrs. Harold Smith, Kenneth Euker, Gerritt Raterink, Guy Spaman, Lee S. Conklin, John M. Anderson, Harold O. Blazer and Joseph H. Hummel.

Mrs. Peter Kleynenberg presented Ruth Burdock, Charlotte Coats, Muriel Swift, Mrs. Garnet Black-Wolf and Emmet Friar in a piano concerto recital in the St. Cecilia auditorium. The concertos performed were by Grieg, Rubinstein, Chopin, Tchaikovsky, and the Liszt Fantasie on Hungarian Folk Melodies. Mr. and Mrs. Kleynenberg assisted with the Grieg Sonata for cello and piano. Mrs. Kleynenberg and daughter Joan have left for Europe, where they will spend the summer.

Bessie Evans Richardson gave two recitals in her home studio, presented by her violin students. Eighteen pupils were featured at each.

Marguerite Colwell gave two piano recitals during June, and her assistant, Serena Botting, also gave one. Miss Colwell has just been elected vice-president of the Michigan Music Teachers' Association. The annual meeting was held in Detroit the last week in June, and Grand Rapids was unanimously chosen as the place of meeting next year.

Among others giving recitals were Verne Stillwell, organist at Grace Episcopal Church; Mr. and Mrs. Sherman Tuller, violinist and pianist, and J. J. Helder, vocal teacher, whose pupils were accompanied by Harriet DeKruger.

A music festival was held in Trinity Community Church. Cowen's Rose Maiden was given by the combined choirs of the church under the direction of Mr. Helder, assisted by Mrs. Clyde Fulton, soprano, and Horton A. Highby, flutist; Clayton Knapp, tenor; Mrs. Frank Showers, contralto; Albin Preusse, violinist; Peter Kleynenberg, cellist; Mrs. Helder, pianist, and Mrs. Grove Montgomery, organist. Mrs. Montgomery played a program of organ compositions preceding the rendition of the cantata.

On the program of the Spring Musicales given at Ottawa Hills High School were Karl Schultz, violinist; Muriel Swift, pianist; Mrs. Henry J. Dotterweich, contralto; Tudor Lanius, tenor; Henry N. Batties; the Wolverine Male Quartet; a trio composed of Mrs. Frederick Royce, pianist, Mrs. Maurice Quick, violinist, and Mr. Quick, cellist, and the Ottawa Hills Senior Boys' Glee Club.

A musical program was offered at Union High School by all departments of the music school. Florence Best was in charge of the vocal work, and Theodore Fryfogle of the instrumental.

A concert was held in the St. Cecilia auditorium under the auspices of the Daughters of Union Veterans. The program was given by a vocal trio composed of Mrs. Joseph A. Michaelson, soprano; Mrs. Loren J. Staples, mezzo, and Mrs. Henry J. Dotterweich, contralto; Constance Duin, violinist; Mrs. Nicholas Duin and Mrs. Gerald W. Williams, pianists, and a chorus composed of members of the local talent.

Honors have come to two young local musicians this summer. Walter Blodgett, formerly a pupil of Harold Tower, organist and choirmaster of St. Mark's Pro-Cathedral, has been appointed assistant organist to Eric Delamarre at the Fourth Presbyterian Church in Chicago; and Russell Broughton has just won the American Guild of Organists' scholarship to the Fontainebleau Summer School of Music, where he will study organ under Widor, Libert, and Boulanger.

Hope College Women's Glee Club won first place in the fourth annual state college glee club contest. Participants included four hundred young men and women, with seven men's clubs, and ten women's clubs represented. Howard

Hansen of the Eastman School of Music, Rochester, N. Y., was the judge. The Hope College Glee Clubs are directed by Mrs. William J. Fenton of this city.

Temple Barcafer, director of music at Central Reformed Church, is spending two months abroad. Most of his time will be given to Paris, where he will study with prominent musicians.

H. B. R.

Long Beach, Cal. Music is to occupy a large part of the daily programs to be given during the Pacific Southwest Exposition. One of the most important is the augmented choir of St. Anthony's Church, a chorus of 150 voices, directed by Joseph Ballantyne, which will sing the Mass in B Flat, by Theodore de La Hacke, noted Dutch composer. The chorus will be accompanied by the Long Beach Symphony Orchestra of fifty pieces, which is being rehearsed by Carlton Wood. Another big event will be the presentation of the mammoth open-air opera, The Pied Piper of Hamelin, by J. Francis Smith. For "Music Day" Mrs. Albert Small, president of the Woman's Music Club of Long Beach, arranged three programs to be given morning, afternoon and evening. August 11 is designated as "Italian Day," when a Carnival of Venice will be featured. August 18, the people of France will present the pageant, Joan of Arc, in costume. The Long Beach Municipal Band, Herbert L. Clarke, director, will give regular concerts.

A. M. G.

Portland, Ore. Constance Piper, pianist, entranced her audience in a recital at the Masonic Temple. The program was delightful, ranging from the opening number, Rameau's Gavotte and Variations, to Chopin's B minor sonata. It was an evening of musical sunshine.

The Mexican Tipica Orchestra, Lerdo de Tejada, conductor, favored Portland with several excellent concerts. Members of the orchestra were presented to Mayor Baker and taken about the city in automobiles. The band is on a good will tour.

Louis Victor Saar, composer-pianist, has a summer class here.

John Thompson, composer-pianist, is conducting a Portland class.

J. R. O.

Rock Island, Ill. Pupils of Grace Shear were presented in recital at the Fort Armstrong Hotel before a large and appreciative audience. Not only solos, but several ensemble numbers were well given.

Music week was celebrated in appropriate style by the high school pupils of the Villa de Chantel in an interesting program consisting of vocal, piano, and harp numbers.

Sixty well-trained voices, comprising the Waldorf College A Capella choir of Forest City, Ia., delighted many music lovers in a recital at the Augustana College Gymnasium.

Five piano students of Notovena Fager Steck, pianist, ably assisted at the expression recital given by the young students of Faye Hough-McCarthy. The youngsters did well before a large audience.

The annual opening meeting of the Rock Island Music Club was held at the First Methodist Church, presenting an interesting miscellaneous program which was prepared by the chairman, Mrs. Harvey Sangren. At a later meet-

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MUSICAL COURIER

Music Notes From Coast to Coast

(Continued from page 24)

ing the officers for the coming year were chosen as follows: Mrs. J. F. Witter, president; Mrs. Eugene Youngert, first vice-president; Mrs. A. R. Wallin, second vice-president; Mrs. J. K. Scott, recording secretary; Nellie Swanson, corresponding secretary; Mrs. L. E. Kay, treasurer, and Mrs. R. H. Wiggins, librarian.

N. S. F.

San Antonio, Tex. Mrs. Gerard Fraser was in charge of a program given at the Tuesday Musical Club, Mrs. Eli Hertzberg, president, by the winners in the recent voice, violin and piano contests, which are held by the club each season. Mrs. Leonard Brown, first vice-president of the club, personally gives the cash prizes for the violin contest each year. The participants were: Virginia Weisser, first prize, first group, piano; Lovey Jo Mallory, second prize, first group, piano; James Lewis, third prize, violin; Werner Lenert, first prize, second group, voice; Martha Andrews, first prize, second group, piano; Mary Louise Wallister, second prize, violin; Bessie Chenenert, first prize, first group, voice; Clara Dalzen, second prize, second group, piano; Dorothy Hathaway, first prize, third group, piano; Mrs. F. L. Ward, second prize, second group, voice; Dixie Kime, first prize, violin; Eleanor Pips, second prize, third group, piano. Teachers of these performers were: Mrs. B. K. Combs, Mrs. Morgan Niggle, Mrs. A. Brissac, Walter Dunham, and A. C. Rothe.

Douglas Dickson, pianist, was presented in recital by the San Antonio College of Music, John M. Steinfeldt, president. Numbers played with fine tone and technic were by Bach, Schumann, Beethoven, Steinfeldt, Chopin (3), Debussy, and Liszt.

Evelyn Duerler, soprano of the American Opera Company, who has been spending a short time here with her parents, was a featured soloist on a program given by the combined high school orchestras, of which Otto Zoeller is conductor. Walter Dunham was the accompanist.

Mary Louise Walliser, violinist, and Ruth Ford, contralto, were presented in an interesting program by Our Lady of the Lake College.

Estelle Jones was chairman of the annual organ recital given by the Tuesday Musical Club, Mrs. Eli Hertzberg president. Organists appearing were Frederick King, Hugh McAmis and Walter Dunham. Warren Hull, baritone, who has recently returned from New York, was the assisting artist; most of his numbers were by Parker, and he also gave a group of spirituals by Reddick, Burleigh, and Guion.

The Tuesday Musical Club presented Albert Herff-Beze in the fourth and concluding lecture for this season. He chose for his subject Puccini's posthumous opera, Turandot. The lecture was most authoritative, as Mr. Beze attended performances at the Metropolitan. He played his own piano arrangement of the themes. Mrs. Stanley Winters read the riddles while he played their themes on the piano. Preceding the lecture she also read the story of the opera.

Mrs. Maury Maverick was in charge of program given at the Tuesday Musical Club by members from the following departments: Cradle roll, juvenile, junior, student, piano ensemble, organ, army-guest, string octet, and the Chaminade Choral Society, which is an auxiliary.

Maurine Johnson, pianist, and pupil of Walter Dunham, was the assisting soloist at one of the Sunday afternoon municipal organ recitals, Walter Dunham organist. Her number was Grieg's Concerto in A minor, which was played with fine, clear-cut tone and fine rhythmic sense. Mr. Dunham's numbers were by Rink, de Falla, Debussy, Biggs, and Luders, all played with his customary fine musicianship and interpretation.

Our Lady of the Lake College presented Charlotte Stenseth in graduation recital, assisted by Simona K. Appleby, harpist, and Werna Lenert, mezzo-soprano. Miss Stenseth played numbers by Mozart, Bach, Kreisler (2), Achorn, Tod Boyd, Lalo, Chopin-Wilhelmi, and Brahms. The accompanist was Wilhelmina Mosel. Mary Rodesney was the accompanist for Miss Lenert.

The Y. M. C. A. Orpheus Male Chorus, Clarence Magee, director, presented an interesting program of ensemble numbers by Nevin, Ward, Lynes, Harrison, Molloy, Alice Mayfield, Ashford, and Adams, which were given with fine tonal balance, and excellent attacks and releases. The soloists assisting were: Charles Stone, tenor, prominent resident musician, whose fine musicianship, artistic interpretation and finish were most apparent in numbers by Munro, Esperon and Gomez; Janice Brown, soprano, who has recently returned from New York, where she studied with Ralph Leech Sterner and Alice Davis, of the New York School

of Music and Arts. Her lovely quality was heard to splendid advantage in numbers by Liebling, LaForge, and Fischer. Both soloists were compelled to give encores. Accompanists were Mary Elizabeth Bowen, for the chorus; Dorothy Borchers, for Mr. Stone, and Vesta Hastings Bryan, for Miss Brown. Alice Mayfield was at the piano for her composition, in which C. A. Lundeen was incidental soloist.

S. W.

San Francisco, Cal. At the third concert of the summer symphony series, Bernardino Molinari, artistic director of the Augusteo, Rome, was the wielder of the baton. The impression that this maestro made was profound, partly due to his engaging personality but mostly to his musicianship of a superlative degree. The program began with the Corelli Suite for Strings which proved a pleasing and very effective work and served well in setting forth the fine, resonant quality and smooth fullness of the San Francisco Symphony Orchestra's strings. That Molinari understands his Beethoven is a certainty. All of his beat qualities communicative vigor, absolute dominion, authority, artistic comprehension, were united to give us a version of the Fifth Symphony that was truly memorable—original, virile, powerful, strong and tender. Strauss' Death and Transfiguration, a favorite score with our symphony patrons and made popular by Alfred Hertz, inspired the conductor to his finest effort. The final number of the program was Rossini's Overture to William Tell, given a brilliant rendition. Dreamland Auditorium once more was filled to overflowing and the applause Mr. Molinari received was so



"A pianist possessed of exceptional qualities of technique and perception." —*Daily Telegraph* (London).
"Among the most interesting of contemporary artists." —*New York Herald* (Paris).

great that he was compelled to acknowledge the many demonstrations again and again.

Irene Howland Nicoll, contralto, gave a concert in Santa Cruz and added another success to her lengthy list. She is one of the foremost artists residing in the bay regions, being equally successful in the realms of oratorio and concert. Mme. Nicoll was assisted at the Santa Cruz event by that sterling musician, Mrs. E. E. Young, whose piano solos and accompaniments are an attraction to any program in which she participates.

Another San Francisco artist heard in Santa Cruz at a private musicale was Anna Young, soprano. Miss Young's program included a number of Piedmontese Folk Songs and three unusually attractive songs by Dorothy Crawford. The composer accompanied Miss Young in these numbers.

Peter D. Conley, for many years identified with some of San Francisco's leading musical and theatrical enterprises, has established box-offices in a number of neighboring cities where concert and theatre goers may purchase tickets for San Francisco attractions. Not only because of his clever system and efficiency in handling his box-offices, but also because of his delightful personality and the courteous manner in which he treats his patrons, Conley has endeared himself to the entire musical and theatrical public of this vicinity and can boast of a host of friends.

Rena Lazelle, soprano and instructor of singing at the San Francisco Conservatory of Music, presented her pupils in an enjoyable program at the Y. M. C. A. Auditorium.

C. H. A.

Ralph Leopold Artist Pleases

On June 29, at the Sorosis House, Orlando, Fla., Manly Campbell Duckworth, an artist-pupil of Ralph Leopold, well known pianist, gave a successful recital which received the warm approval of the press. Mr. Duckworth's program included works by Beethoven, Chopin, Brahms, Bach, Eastwood Lane, Rachmaninoff and Debussy.

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Recent Publications

Publications Received

(Oliver Ditson Co., Boston, Mass.)

Stars of Love—song, by Charles Fonteyn Manney.
Sweet Be Your Dreams—song, by Robert Huntington Terry.De Kindes' Man—sleep song, by Lourine Kummer.
Gracious Spirit, Love Divine—sacred song, by W. Berwald.Seek Ye the Truth—sacred song, by Cecil Ellis.
If I Had But an Hour to Live—song, by Goeffrey O'Hara.

Give Me a House on the Hillside—song, by Arthur A. Penn.

Song of Indian Summer—by George Edmund Dwight.
Beyond—sacred song, by Lucina Jewell.
Life's Weaving—sacred song, by Alfred Wooler.

(White-Smith Publishing Company, Boston, Mass.)

Little Star—Mexican song, for voice and piano, by Manuel M. Ponce, arranged by Charles F. Manney.

Students March Album—for piano.
The Donkey Ride—for piano, by Milton Harding.

The Strolling Harp Player—for piano, by Milton Harding.

Five Little Tone Stories—for piano, by Mildred Hinman.

In Early Spring—for piano, by Gardner Leland.
I. rkspur and Lavender—for piano, by Gardner Leland.Strolling in Summer—for piano, by Gardner Leland.
Six Preludes (Book III)—for piano, by Abram Chasins.

Intermezzo, Arioso and Gavotte—for violin and piano, by R. Leoncavallo, arranged by Karl Rissland.

Lake Louise—for harp, by Andrew Kostelanetz.
Symphony Number Five—for piano, by Antonin Dvorak (Analytic Symphony Series, edited by Percy Goetschius).

Symphony in A Minor—for piano, by Felix Mendelssohn (Analytic Symphony Series, edited by Percy Goetschius).

Fairest Lord Jesus—hymn-anthem for soprano solo, by George Henry Day.

Reviews

(The Arthur P. Schmidt Co., Boston)

Schmidt's Lyric Album for Organ.—A list of contents shows that this volume contains twelve pieces, and it has the exceptional merit of presenting no single one of the great classics that are so excessively repeated. The names of the composers are Warner, Torjussen, Harris, Hosmer, Wareing, Friml, Moussorgsky-Faulkes, de Pauw, Dicks and Bornschein. The music is mostly of moderate difficulty and is, as the title of the album suggests, lyric in nature.

(G. Schirmer, Inc., New York)

Francesca's Song by Leon T. Levy.—It is unusual to find the writer of the poem to which this music is set—Nelle Richmond Eberhart—providing verses for any composer but Cadman, but she has found another worthy composer in Mr. Levy, who has made an unusually impressive work of it. It is a work of passion and longing, and the music expresses these emotions magnificently. There is an ecstasy in it that is unusual. The music has also an unusually intimate association with the words. They are knitted closely together in a manner that indicates the composer's genuine gift. A man who can write a thing like this should go far.

San Carlo Opera in Asheville

The San Carlo Opera Company will give a season of performances in Asheville, N. C., from August 13 to 18 inclusive. This is the only summer season in the south. The works to be presented are: La Boheme, Lucia, Tales of Hoffman, Carmen, Gioconda, Butterfly, Romeo and Juliet, and Aida.

Prof. Bigelow Sails for Europe

W. P. Bigelow, professor of music at Amherst College, Amherst, Mass., now is celebrating his sabbatical year and sailed for Europe on July 28 to visit various countries abroad.

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MacPhail School of Music Catalog

Most artistic in its gray cover is the MacPhail School of Music catalog for the 1928-29 season, just received. In it the MacPhail School of Music informs the public that it is "the largest school of music and dramatic art in America—largest in number both of students and teachers. MacPhail students and graduates have won success in professional work around the world—carrying to every country the MacPhail reputation for excellent training."

The above statement regarding the enrollment and the number of teachers that make up the faculty may appear exaggerated to those who do not know the MacPhail School or its president, William MacPhail, but to one to whom this school in Minneapolis, Minn., has long been an object of admiration and who is personally acquainted with Mr. MacPhail and can vouch for any statement that he issues, those facts are simply remarkable inasmuch as fifteen years ago the school had only a few hundred students. As the readers of the catalog are informed, the school is now entering its twenty-first year of existence. At present there are one hundred and fifty teachers on the staff, over five thousand students regularly enrolled, and the equipment of the school includes a new fireproof four-story building, which is shown on this page. That new building contains eighty-five studios, classrooms, recital halls and extensive offices.

GROWTH OF SCHOOL

The growth of the MacPhail School is attributed to the widespread love of music in the northwest. A nation wide reputation is enjoyed by the institution—a reputation that could not have been sustained these many years had it not been deserved.

Instead of reviewing the MacPhail School's catalog a great deal is said here regarding the growth of the school. The catalog, which is published for the benefit of those who desire to know about the teachers at the school, may be had by writing to the registrar of the school, which is a member of the National Association of Schools of Music, and accredited by that organization.

Without employing solicitors or travelling registrars, as some schools do, the MacPhail School of Minneapolis has grown so rapidly and so artistically as to prove of great benefit to Minneapolis as well as to the northwest at large. One of Minneapolis' foremost bankers recently told the writer that "the MacPhail School has done a great deal for

Minneapolis. Thousands of students come from many parts of the country, especially from the northwest. Say that only four thousand of those students spend \$1.50 a day. Look what it means to our city." Then he added, "Money and art cannot be weighed on the same scale, yet the MacPhail School of Music has added millions of dollars' worth of culture to the city."

The words of that well known banker express the sentiment of every citizen in Minneapolis and perhaps in the northwest concerning the MacPhail School and its benefits to that part of the country. William MacPhail and his school are big powers in the northwest, as acknowledged by the press and the public.

Worcester Festival October 1-6

The sixty-ninth annual music festival of the Worcester County Musical Association, Albert Stoessel conductor, will be held in Mechanics Hall, Worcester, Mass., October 1 to 6. Programs of great variety have been arranged for the concerts, and it is announced that all of the compositions chosen for performance will give full scope to the magnificent choral, solo and orchestral resources of the Worcester County Musical Association.

Two works are scheduled for the opening program on the evening of October 1, Purcell's Dido and Aeneas and Floriot Schmitt's 47th Psalm. On Thursday afternoon an all-American program will be given, the composers to be represented being Henry Hadley, Edward MacDowell, Howard Hanson, Frederick Jacobi, Leo Sowerby and Charles Skilton. A miscellaneous program has been prepared for Thursday evening with Gina Pinnera as the vocal soloist. The feature of the Friday afternoon concert will be the playing of the young Hungarian cellist, Lajos Shuk, and the program also will contain Handel's Water Music, Beethoven's Fifth Symphony and Wagner's overture to Tannhäuser.

The Friday evening program will be designated as Artists' Night, at which time Samson and Delilah will be given in concert form. Saturday afternoon there will be a program for the children, and Mr. Stoessel is planning to supplement his instructive talk with lantern-slide illustrations.

Mr. Stoessel states that from January to June weekly rehearsals were held for the chorus and that the attendance



Kammerdiener photo
MACPHAIL SCHOOL OF MUSIC, MINNEAPOLIS, MINN.

averaged over 300 each time. The chorus therefore is in fine fettle for the forthcoming performances. The New York Symphony Orchestra has appeared at the Festival for the past six years, but despite the fact that this organization has gone out of existence the personnel secured for this year is practically the same as formerly. The soloists engaged include Margaret Matzenauer, Paul Althouse, Merle Alcock, Everett Marshall, Gina Pinnera, William Gustafson, Doris Doe, Robert Elwyn, Mina Hager, Lajos Shuk and Katherine Bacon.

Peabody Conservatory Annual Report

According to the annual report just issued by Otto Ortmann, director of the Peabody Conservatory of Music, Baltimore, Md., 2,863 pupils were enrolled in the winter school, with one hundred and six teachers giving instruction, 204 in the summer school; forty different courses were taken by these students. There were 557 concerts given by the Conservatory, of which twenty were Friday Afternoon Artist Recitals and presented such well-known artists as Mabel Garrison, soprano; Joseph Szigeti and Jacques Thibaud, violinists; Myra Hess, pianists, and Julia Claussen, mezzo-soprano. In addition, fifty-six ensemble classes and three recitals by the Peabody String Quartet were given.

Not only is the Peabody Conservatory of importance in its own vicinity, but it is also well known throughout all sections of the country, as is evidenced by the fact that students came there from thirty-four different states, as far north as Canada and as far south as Florida, Louisiana and Mississippi, and also from China, Hawaii and the Philippines.

Seagle Colony Notes

The pupils of Oscar Seagle will give a performance in the open air theater at the Colony at Schroon Lake, N. Y., on August 4. The program will consist of excerpts from the Gilbert and Sullivan operas. The Fourth of July was celebrated at the Oscar Seagle Colony by a picnic on the beach of the Seagle Lake. The earlier part of the afternoon was spent in swimming, after which a picnic supper was served. Open air games and canoeing were enjoyed until darkness forced the crowd to return to the Colony.

Smallman Choir to Sing at Grainger Wedding

John Smallman's a cappella choir will sing two numbers as part of the wedding ceremony when Ella-Viola Ström and Percy Grainger are married at the Hollywood Bowl on August 9, at the conclusion of the second symphony concert that Grainger is to conduct there. Mr. and Mrs. Frederick E. Morse are leaving shortly for Chicago to meet Mr. Grainger and accompany him to Hollywood, where they will be best man and matron of honor at his wedding.

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Lillian Gustafson a Pageant Queen

Lillian Gustafson was soloist on two different occasions during the recent music festival of the American Union of Swedish Singers, held in Rockford, Ill. On the occasion of her first appearance, the Rockford Register-Gazette said: "In choice of assisting soloist the singers were most fortunate, Lillian Gustafson, Swedish soprano of much personal charm and possessed of a voice that is extremely beautiful and well schooled, making an instant success with her audience." Following her second concert, the Register-Gazette declared that Miss Gustafson repeated the fine impression she had made at her first appearance and again demonstrated the beauty and quality of her voice, its smoothness and flexibility. The Rockford Republic stated: "The singing and personality of Miss Gustafson were delightful. Singing with all the skill and certainty of the most finished artist, this youthful Swedish-American soloist left with the singers of the mid-west division and Rockford a most favorable impression."

Another recent appearance for Miss Gustafson was as queen of the pageant at the first reunion of the Centennial celebration in Jamestown, N. Y. This event was commented on by the Jamestown Morning Post as follows: "A number of scenes from the pageant were repeated and there were

other features. The most impressive was the repetition of last year's grand finale, with Lillian Gustafson, queen of the 1927 Centennial, again appearing in the same role and once more giving Jamestowners an opportunity to hear The Star Spangled Banner sung in her remarkably fine voice."

Geza de Kresz Conducts in Vienna

Geza de Kresz, well-known violinist and leader of the Hart House String Quartet, has recently appeared in the role of conductor in Vienna, where he directed a performance of the Viennese Symphony Orchestra on July 5. Mr. de Kresz was formerly concertmaster and assistant conductor of the Berlin Philharmonic Orchestra under Nikisch, and Viennese critics agreed on this occasion that his reading of Beethoven's seventh symphony was one of the most scholarly and musically renderings they had ever heard.

The assisting artist was Flora Matheson, talented young Winnipeg violinist, who accompanied Mr. and Mrs. de Kresz to Europe. Miss Matheson was most enthusiastically received by the many distinguished musicians present, as she was also in Budapest where she played with the Symphony Orchestra on June 12.

Mr. and Mrs. de Kresz will return to America early in September, bringing with them many novelties for violin and piano which they will present to the public during the season.

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Raisa Visits Mme. Campanini

Rosa Raisa, who is visiting Eva Campanini (Mrs. Cleofonte Campanini) at her home at Salsomaggiore, Italy, sends the Chicago office of the MUSICAL COURIER a post card signed by herself and Eva Campanini, on which they wrote: "Together with our best friend we are sending you our best wishes and love."

It will be remembered that Eva Campanini, herself a

celebrated soprano, was one of the discoverers of Rosa Raisa, who made her debut during the Campanini regime with the Chicago Opera, when still in her teens.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, Editor

Musicians vs. Dealers—A Further Exposé of the Situation in Pueblo, Colo.

Some few months ago the MUSICAL COURIER expounded the problem of bringing the piano dealer and the music teacher together for the single purpose of promoting musical advance. It is not a simple task, for there are many angles to be considered. On the face of the matter it seems absurdly simple. Surely the music dealer and the music teacher have a joint interest in musical propaganda. Increased interest in music means more pupils studying music and more piano sales.

It has been learned, however, that the relationships of the music dealer and the music teacher have not been of the friendliest. Further, there are on record many instances of actual hostilities. In the town of Pueblo, Colo., for example, it was discovered that there seemed to be a certain lack of cordiality between the music dealer and at least some of the music teaching profession. One of the leading musical authorities in that city, Francis Schwinger, director of the Schwinger School of Music, charged certain piano houses of a lack of cooperation in the staging of musical events. He also accused the piano dealers of a fundamental lack of interest in music itself.

The MUSICAL COURIER is not sitting in judgment on the truth or untruth of these charges. It is enough to point out that a dangerous situation exists, which should be cleared up for the mutual benefit of both parties interested. The forces of musical culture are not so strong that they can afford a division of interests and a failure to lend the fullest measure of support. In view of later developments this letter has been deemed worthy of being printed again. It reads as follows:

SCHWINGER SCHOOL OF MUSIC
Pueblo, Colo.

May 25, 1928.

Editor Musical Courier:

In the MUSICAL COURIER of April 12, 1928, issue, piano and musical instrument section, there appeared an editorial with the caption, "Musicians vs. Dealers." In my opinion, that editorial should be printed and distributed once every week to every piano dealer and piano salesman in the U. S. A.

My experience as a teacher of piano and violin and as Director of the Schwinger School of Music over a period of thirty years has been such that I believe that the worst enemies of music are the music dealers in all cities of a population up to seventy-five thousand. Why this should be so is a mystery to me, because, upon the prosperity of the teachers depends the prosperity of the music dealers. That, to me, would seem to be a self-evident fact.

The habit of those in the music trade here, both dealers and salesmen, to call every first class capable piano or violin teacher crazy, temperamental, erratic and to vociferously proclaim their hatred for all musicians at all times, and places, seems to me, to express it mildly, very poor business.

There are always, in every community, one or two teachers who seem to be capable of turning out brilliant performers, which, of course, causes more or less jealousy among other teachers and pupils. The music dealer seems to take upon himself a fighting attitude towards the capable player and capable teacher because they are in the minority, and to the minds of the unthinking, not desirable connections.

To bring the subject directly to those interested, I will consider the three main music dealers in Pueblo. First is the oldest firm in the city, the Silver State Music Co., who use as their leader the A. B. Chase piano and allied makes. The attitude of this firm towards musicians, and especially capable piano and violin teachers, has always been one of unconcealed contempt. The head of the Silver State Music Co. once told me that all musicians were crazy and no earthly use to themselves or the world in general. That same spirit permeates that organization today. They leave no stone unturned, no chance unused in which to belittle and vilify the efficient teacher and talented student, and as a consequence their piano sales practically do not exist. The next dealer under observation, the Knight-Campbell Music Co., a branch of the Knight-Campbell of Denver, who handle the Steinway and Packard as leaders, are really worse offenders than the first mentioned firm in the matter of belittling pianists and violinists of the better class. The local manager, Harry Mitchell, has told me innumerable times that he wouldn't go across the street to hear the finest pianist in the world at any price—not only telling me, but he has joined hands with the worst possible influences in the city in the same belittling attitude. Not only Mr. Mitchell, but none of the other managers of these music houses are ever seen at any of the various student recitals in Pueblo, and seldom at the few and far between appearances in this

city of any of the great artists. As in the case of the Silver State Music Co. the same spirit is exhibited by their salesmen.

The third and last music dealer for comment is the D. Z. Phillips Music Co., whose principal piano is the Knabe. Mr. Phillip's attitude is a trifle more kindly, but in a sort of tolerant and sympathetic manner, if you understand what I mean. I can best describe his attitude by quoting him in a recent remark that he made to me—"Yes, you music teachers are all right, but you don't make money." At the present time the Phillips Music Co. are lending all their energies toward exploiting a boys' band with uniforms "n' everything." At a recent entertainment given by this band the most admired musical number on the program was the "Ice-Cream Song." There were no piano or violin numbers of any kind.

In the recent music (of which we enclose a program) which is fostered and financially assisted by the above dealers, there was just one local piano solo during the entire week, which you will find marked on the Friday evening program. Does that look as if the music dealers of the city were trying to "take care of the musicians?"

The point I make in writing this letter is this, that if the music dealers would foster and encourage the already competent players on piano and violin they would not have to bother with their various schemes of class instruction, melody ways, and what not. Use of the same methods of publicity for the brilliant pianos as is customary for prize-fights and baseball games, and piano sales would take care of themselves.

Merely in justice to myself, I wish to say that I have had pupils, both piano and violin, reach three National Contests of the National Federation of Music Clubs, and yet any suggestion from me to these three dealers is met with, "But that would arouse the ill-feeling of the other teachers and pupils." Naturally—but can't they realize that the desire to emulate is what causes piano sales?

In closing, I wish to state that I have never accepted a commission from any piano or violin sale in my entire career of thirty years as a teacher, preferring to let the patron receive the benefit of the decreased cost on the instrument.

If you should desire to use this letter you have my full permission, as I believe that the time for diplomacy has passed and a little violent agitation is in order.

Sincerely,
FRANCIS SCHWINGER,
Director.

Now comes another letter from the city of Pueblo, signed by several of the leading musical clubs there, and setting forth a rather different view of the situation. This letter reads as follows:

Editor Musical Courier:

In your issue of June 7th there appeared a letter purporting to set forth conditions between music dealers and teachers in Pueblo, Colo. That a letter so full of gross misstatements should be published in a journal so widely

circulated as the MUSICAL COURIER is a matter of regret and concern to all loyal Puebloans and especially to the music teachers and clubs who have received so many favors from the dealers.

The undersigned clubs feel it their duty to protest and as far as possible to correct the impression made by that letter. The three dealers named have long been helpful factors in the musical life of Pueblo. They have ever given generously of their time, money, and equipment; have sponsored music week; aided in every way to bring artists; have cooperated alike with individuals and organizations and have unfailingly supported every effort to promote the cause of music in this part of the state. Our city owes them a great debt and its entire loyalty.

Signed by,
THE MONDAY MUSIC CLUB,
THE MUSIC TEACHERS CLUB,
ALPHA MU DELTA MUSICAL FRATERNITY,
Members of the National Federation of Music Clubs.

As stated previously the MUSICAL COURIER is not assuming the post of arbiter in this particular dispute. Very possibly much of the difficulty is due to misunderstandings of purposes, and the matter may be resolved into a clash of personalities rather than of politics. However, it is very evident that something is wrong. The hostility that exists evidently between the music dealers and certain of the music teaching profession in Pueblo is an insidious force which is working to tear down rather than to upbuild. The MUSICAL COURIER is printing this correspondence as a matter of record in the hope that the bringing of these divergent points of view into the open will have the effect of clearing up the situation. The columns of this paper are open for replies of any of the disputants.

Newark Wants the Next N. A. P. T. Convention

The Newark, N. J., division of the National Association of Piano Tuners has extended an invitation to the national body to hold its 1929 convention in that city. This invitation has the full endorsement of the Newark Chamber of Commerce. In extending this invitation, Frank W. Cann, president of the Newark division, points out that only one convention has been held in the East.

Another reason advanced by Mr. Cann is the fact that the Eastern organization of the piano tuners needs considerable strengthening. At the present time there are many more tuners operating in the East than in any other section of the country. Most of these, he points out, are independent tuners, not affiliated with the association. The prestige added by the holding of the convention in some Eastern city, such as Newark, would have the effect of stimulating interest in association matters and increasing membership very materially.

A Prize Winning Gulbransen Window Display



The accompanying cut shows one of the prize winners of the national window display contest for Gulbransen dealers. The display is that of H. A. Weymann & Sons Co., Philadelphia, Pa. The window is a striking example of good taste. It is an unusual window, whose keynote is absolute simplicity. A fine background is provided by a black velvet drop, while the cloth extending between the two candelabra is of soft shades of silk. An effective tie-up with the Gulbransen national advertising campaign is also to be noticed in this window in the special Gulbransen display card and a copy of the book Artistic Interiors which has been extensively featured by the Gulbransen Company in its present selling campaign. The general ideas utilized in this display admit of many variations, and should be a source of inspiration to many dealers.

Piano and Musical Instrument Section

Steinway & Sons Announce Two Important Promotions

A special meeting of the Board of Directors of Steinway & Sons, of New York, was held on July 24 for the purpose of appointing a successor to the late Ernest F. Urchs in the wholesale and concert and artist departments of the company. Roman De Majewski was appointed head of the wholesale division of the company, and Alexander W. Greiner was appointed manager of the concert and artist departments. Both of these men have demonstrated their ability in the past as assistants to Mr. Urchs.

Mr. De Majewski has been working under the direction of the late Mr. Urchs for the past seven years, four of which have been spent in the concert and artist department and the last three of which have been spent in the wholesale field. For the past year, due to Mr. Urchs' protracted ill health, Mr. De Majewski had practically entire charge of the wholesale work, so that in his new connection he will really be continuing the duties he assumed over a year ago. Mr. De Majewski is well known to piano dealers throughout the country, and has a host of friends among musicians also. He is a graduate of Geneva University, Switzerland, and is Polish by birth.

Mr. Greiner, although several years in the employ of Steinway & Sons, had considerable experience in the concert field, particularly before coming to this country. He was born in Russia, and gave up a concert career as a pianist to become head of the piano department of I. F. Mueller, in Moscow. He is an accomplished linguist, speaking Russian, German and French, in addition to English. During the war Mr. Greiner served in the Russian Army, from which he was discharged with the rank of captain. He is well acquainted with music circles, both here and abroad, and is a member of the Lotos Club in New York.

Good Prospects for Coast Radio Show

An attendance of 100,000 people is expected at the Pacific Radio Show, which will be held in the Civic Auditorium, San Francisco, August 18 to 26. E. J. Aschenbrenner, secretary of the Pacific Radio Trade Association, which annually sponsors this show, expects that nearly all the people attending will come from points on the Pacific Coast and San Francisco. Not so, however, with the exhibits, for practically every manufacturer of radio sets who distributes his product nationally has reserved space to exhibit and Mr. Aschenbrenner said that nearly all the available space was contracted for by July 20. As usual, throughout the show, programs will be given by the various broadcasting stations in and about San Francisco. The Los Angeles Radio Show takes place two weeks later.

A Window with an Idea

The Ledgerwood Temple of Music, Knoxville, Tennessee, recently evoked a novel window display, intended to show that there comes a time when an old piano has definitely outlived its usefulness. Two pianos were used in the display, one a new style, and the other a worn-out old piano of years back. A card attached to the old piano stated, "This piano has done its full duty. It can not be properly tuned, and its use by a child would make the development of true tone appreciation practically impossible." Another card in the window showed an automobile of ancient vin-

tage, with the text reading, "You would not want your friends to see you driving this old junk wagon, would you? How about the piano they see in your home?" Needless to say, the display attracted much attention from passersby.

200 Pupils in Fun Classes

The Platt Music Company, of Los Angeles, using the Fun Method in its piano schools, now has 200 pupils, according to announcement made at headquarters of Kohler & Chase, San Francisco, on July 19. Bob Allen, in general charge of the Fun Method system for Kohler & Chase, seems to feel mounting enthusiasm for the way in which the piano school is selling pianos. Glancing over the San Francisco school's July records, he said that, since the last statement had been issued, piano sales made by the school alone amounted to over \$3,000, of which \$1,680 had been paid down.

Adults Enroll for Fun Classes

The Platt Music Company, of Los Angeles, is making extensive plans to further its Fun Method Piano Classes. The entire fourth floor of the main building has been set aside for use as class rooms. R. N. Perry has been placed in charge, and a large advance registration has already been reported. An interesting feature about this class is the fact that adults are taking advantage of the class in even larger numbers than the children, which is adduced from the fact that the average age of those enrolling is thirty-eight years.

California Radio Trades Elections

At the annual meeting of the Radio Trades Association of Southern California, held in Los Angeles, the following officers were elected: president, H. E. Sherman, Jr.; vice-president, Walter M. Fagen; second vice-president, P. L. Hayes; and secretary and treasurer, A. J. Farquharson. J. W. Booth, of the May Company, E. L. Hayes, of the Fitzgerald Company, Frank Salmacia, of the Glendale Music Company, and Fred Dean, of the Preston-Dean Company, were elected to the board of directors.

Frank Bayley Has New Store

Frank Bayley, of Detroit, has moved into a much larger music store, at 1455 Broadway, something less than a block away from his old location. Coincidental with this expansion was the news that he intends to add largely to the number of radio lines carried, in addition to handling a complete line of phonographs.

New Barker Bros. Manager

Leo Shatney has been appointed manager of the music department of the Barker Bros., Los Angeles. Mr. Shatney was formerly manager of the music department in the Hollywood branch of that company. He is also well known in eastern music trade circles, having been connected with the Aeolian Company in New York and Boston branches.

W. F. Troup Dead

W. F. Troup, of Troup Brothers, Harrisburg, Pa., died recently in the Harrisburg Hospital of that city, following an attack of heart disease. He was sixty-nine years of age. He is survived by his widow, a son, a daughter, and three brothers.

Grau Establishment Remodeled

Otto Grau, president of the Otto Grau Piano Company, Cincinnati, Ohio, recently celebrated his sixty-fourth birthday. In honor of Mr. Grau's anniversary, the store is being extensively remodeled and redecorated.

Fannin Co. Sells Out

The business of the Fannin Company of Beattie, Kansas, has been sold to Robert O. Crouse and W. A. Miller. The business will be continued at the same location, under the name of the Crouse-Miller Company.

Butler Bros. Dissolved

A plea of dissolution has been filed against the Butler Bros. Piano Manufacturing Co., Cincinnati, Ohio, by officers of the company. The disposition of the stock and assets has not been announced.

New Music Store in Ossining

Wilbur R. George has opened a music store in Ossining, New York, under the name of the George Music Shop. Mr. George was formerly associated with Dunlap Music Store of that city.

Havre Piano Co. Moves

The Havre Piano Company, of Havre, Montana, has moved into new quarters at Third Avenue and First Street. A full line of pianos, phonographs, and radios will be carried.

Mrs. Curtis Cudd Opens Piano Store

The Baldwin piano has been selected as a leader for the new store opened in Memphis, Texas, by Mrs. Curtis Cudd. The business is at present located in the Garrott Building.

W. H. Pohles Co. Organized

A charter has been granted to the William H. Pohles Music Company, Philadelphia, Pa. The company is capitalized at 200 shares of common stock, at no par value.

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Piano and Musical Instrument Section

Werlein's "Baby Behr" Radio Drive Gets Results

Philip Werlein, Ltd., New Orleans, is one of the houses that has been finding broadcasting a distinct sales stimulus. In the case of the Werlein institution this has been featured along with a special drive on the midget or "baby" pianos for children. Werlein's engaged the services of Miss Marcella Roth, known to radio fans as The Twilight Hour Girl, to give a period of music over WSMR, New Orleans, every evening, using a Behr Bros. baby grand piano. This hour not only has attracted widespread attention but has in many instances led to sales of "Baby Behrs."

According to officials of the House of Werlein the cost of this series has not been prohibitive, leaving aside the fact that whatever expenditures were made were more than repaid through adding new friends, and many actual sales. It is an example for other piano dealers to follow. From another angle it explains why Werlein's have long enjoyed the reputation of being one of the most progressive, as well as one of the largest, music houses in the South.

Digging Up Summer Sales

Before leaving for her vacation at her summer home, Mrs. Sarah Heine, president of the Heine Piano Co. of San Francisco, urged her piano sales force: "Get Some Business." Everyone immediately began to make an extra effort to sell pianos. Even prospects that had not been regarded as anything but cold and remote were run to earth and some of them were turned into customers. Miss Zona Browne, piano sales manager for the firm, is a firm believer in the saying: "Nothing succeeds like success." If she can sell one piano she usually finds that it leads to other sales and during the president's absence, Miss Browne made very special efforts to sell as early in the day as possible, believing that one success would be followed by another. Queried as to the result of this spurt of activity, Miss Browne said that it was working out very satisfactorily. Extra efforts to make a record had resulted in extra sales.

Bevitt Classes Popular

Working in conjunction with the San Jose Mercury-Herald, an enrollment of 700 students marked the July

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BRECKWOLDT, JULIUS, & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Traplevers and Hammer Mouldings. Dolgeville, N. Y.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

courses of piano instruction being given in San Jose, Cal., by Mrs. Zay Rector Bevitt, author of Piano Playing by Harmony Diagrams, published by Sherman, Clay & Co. The courses were to have been given in the San Jose branch of Sherman, Clay & Co. but the capacity of the store was swamped by the rush of students, so a hall in the Sainte Claire Hotel is being used for the classes. Mrs. Bevitt also has a large enrollment of teachers in her teachers' summer classes both in the Sherman, Clay & Co.'s annex in San Francisco and at the Sacred Heart College in the same city.

New Headquarters for W. B. Allen

The Wiley B. Allen Co. has taken new headquarters in the Phelan Building, San Francisco, offices 1065-6. Here Frank Anrys, vice-president and general manager, and R. B. Miller, for years secretary of the Wiley B. Allen Co., will complete organization of their new finance company. Mr. Miller, who is secretary of the Music Trades Association of Northern California, will make these offices his official headquarters. The former Wiley B. Allen Building, which for the past six months has been Sherman, Clay & Co.'s annex, will be closed at the end of July with the expiration of the lease.

Keyboards for Oakland Schools

At the meeting of the Music Trades Association of Northern California, held in San Francisco on July 10, Leon M. Lang, Oakland manager for Sherman, Clay & Co., announced that the music merchants of Oakland had agreed to buy enough keyboards for the Oakland public schools to finish the equipment of the piano classes. At the same meeting, Shirley Walker described the music trades conventions he had attended this summer.

E. M. Goldman Reported Bankrupt

A petition in bankruptcy is reported to have been filed against Eugene M. Goldman, music dealer of 928 Spruce street, Philadelphia, Pa. Assets are listed at about \$40,000 with liabilities said to be in excess of \$43,000.

Tri-City Piano Co. Moves

The Tri-City Piano Co., Moline, Ill., has taken new quarters at 1413 Sixth avenue, that city, the premises formerly occupied by the Arthur P. Griggs Piano Company. J. L. Ludy continues as manager.

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